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AN ARCHETYPAL PATTERN IN REANEY

by

ⓒ ARLENE LORRAINE FUHR

A THESIS
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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "An Archetypal Pattern in Reaney", submitted by Arlene Lorraine Fuhr, in partial fulfilment of the requirements for the degree of Master of Arts.

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TO MY HUSBAND, BRYAN

ABSTRACT

The pattern of creation, fall, salvation, and resurrection is a central motif throughout James Reaney's work. In Reaney's drama, the process is closely related to C.G. Jung's classification of the archetypes within the unconscious. The dramas concentrate upon an individual involved in the process of enlightenment, as the elements of good and evil are assimilated into the individual's conscious awareness. Reaney employs the figures of the cruel mother and negative male animus noted by Jung to indicate the first contact with evil. The two negative figures represent the fallen condition in which the individual is trapped. To counterbalance the evil figures, Reaney also employs the personages of the old man and the wise woman; two individuals who enable the protagonists of the plays to escape from the evil situation which surrounds them, and to experience salvation. Reaney uses the archetype of the child to symbolize the universality of the figure involved in the enlightenment process. The child is able to achieve resurrection once the forces of evil are acknowledged and conquered, and once salvation is recognized through the assistance of the beneficial characters. The figure of the child then represents an individual who has achieved, or at least has found the road to, resurrection.

Thus five of the archetypes outlined by Jung -- the old

man, the evil male(animus), the wise woman(anima), the cruel mother(shadow), and the child--are aptly used by Reaney to underscore the process of creation, fall, salvation, and resurrection which an individual must experience in order to become enlightened in the spiritual and poetic sense.

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CHAPTER I

JAMES REANEY AND THE ARCHETYPAL TRADITION

Critics refer to James Reaney's use of a mythological frame of reference,[1] but the term myth does not refer to the established legends of Greece, Rome, Scandinavia, or the Orient. Instead, the term myth points to the fact that Reaney employs archetype in specific settings and situations. C.G. Jung, the psychoanalyst and classifier of archetype, says of the interrelation between myth and archetype:

> The primordial image, or archetype, is a figure--be it a daemon, a human being, or a process--that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed. Essentially, therefore, it is a mythological figure.[2]

The term mythology, then, designates realized intuitions and visions which were initially gathered from elements in the "collective unconscious".[3] Once conceptualized, the myths were later solidified to form the basis for traditional legends. In a study of Reaney's drama, it is more profitable to return to the initial archetype, or primordial image, inherent in the collective unconscious, since the archetypal images initially form the basis for the plot pattern of the creation, fall, salvation, and resurrection.

The fact that Reaney's work is strongly anchored in archetype is substantiated by Alvin Lee, who notes: "At the time A Suit of Nettles was taking shape, Reaney, under the influence of Northrop Frye, was reading Carl Jung's psychology of the collective unconscious and of archetypes."[4] Reaney himself acknowledges a debt to Jung, when he claims that "one of the few sentences of literary symbolism that had sunk through to me was Carl Jung's division of the human soul."[5] Reaney, like Jung, is concerned with the conflict that takes place in the inner sphere, and thus Reaney uses drama as a means to examine the contents of the collective unconscious. Understandably, the drama that Reaney creates is a fantastic revelation of inner situations, personages, and reactions. Ross Woodman describes the drama that results:

> The actions of the gods(myth) are the actions of the unconscious. When the unconscious rises to consciousness, as it inevitably does in Reaney's drama, there is a radical breakthrough, an interpenetration of the human and divine.[6]

Thus, Reaney employs the mode of poetic drama[7] which permits him to deliberately bring "into play forces above or below consciousness to guide and determine the action."[8] The action in Reaney's plays is then seen to parallel archetype and fairy-tale where "the incidents are fantastic and 'unreal': they represent psychological, not physical, triumphs."[9] The plane on which Reaney's drama takes place is the inner and psychological, and what Reaney says of Night-blooming Cereus becomes true of his work in general: "For the most part all of the event here is interior mental event. Since it is so rich a storehouse of mental patterns and variously coloured moods, music should be particularly good at illustrating this."[10] Thus, Reaney's drama becomes

> a kind of 'free form' theatre which works in terms of

simultaneity, implicit connections, and a discontinuousness of action, and, above all, relies on a rich, associative use of traditional poetic language for its effect.[11]

Reaney uses drama to outline aspects of the unconscious which play upon each other and upon an individual personality. Each of Reaney's plays revolves about a child who represents "the preconscious, childhood aspect of the collective psyche"[12] and is an expression of the psychic reality that predates consciousness with "contents and modes of behaviour that are more or less the same everywhere and in all individuals."[13] Contained within an individual's deep inner collective unconscious lie other figures who play upon the child's character and personality. One such character is the wise old man, on whose projection the "phenomenon we call spirit depends"[14], for the old man "symbolizes the spiritual factor."[15] The relationship established between the old man and the child is a "purposeful reflection and concentration of moral and physical forces that comes about spontaneously in the psychic space outside consciousness when conscious thought is not yet--or no longer--possible."[16] At times the purpose of the old man is of a dubious origin, or is distorted by the child, and the ambivalent qualities of the old man emerge.

A less ambivalent representation of the spiritual aspect of the child is the figure of the wise woman who represents positive elements in the anima. Jung says he uses "the term anima as indicating something specific, for which the expression 'soul'is too general and too vague."[17] The anima is the feminine projection of the soul, and as a personification, "always has a feminine form."[18] The anima is also a syzygy, a term Jung uses to represent "an emotionally charged content...lying ready in the unconscious [to spring]...into projection at a certain moment."[19] Due to the fact that it is a syzygy, "the empirical reality summed up under the concept of anima forms an extremely dramatic content of the unconscious."[20] Taken together, then, both the wise woman and the sagacious old man point to the dynamic and positive elements in the child's soul; elements which are striving for gratification and expression through the process of salvation and resurrection.

Before salvation and resurrection can be achieved, negative aspects of the unconscious(which represent the fallen state) must be recognized and conquered. Here Reaney parallels Jung who states that "the essential condition for any kind of self-knowledge" is an awareness and recognition of "the dark aspects of the personality."[21]

Thus the child comes in contact with the cruel mother, who derives from a figure Jung calls the shadow. The shadow is described by Jung as "a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort."[22] The description of the shadow allies this figure with the cruel mother in Reaney's iconography. To further emphasize that the figure of the shadow is involved in a person's understanding of his own character and personality, Jung states that the shadow represents "first and foremost the personal unconscious", as opposed to the collective unconscious, and is thus part of a "more or less superficial layer of the unconscious" which is personal and derives from personal experience.[23] Since the shadow is so intricately involved in the person's further awareness of elements within his own soul, the figure often displays ambivalent characteristics.

The evil male is associated with aspects of the shadow figure(Niles in Three Desks is compared to the Anglo-Saxon 'shadow goer'[24]), but the male represents to a greater extent negative and purely evil elements. It is particularly apt that Reaney's young protagonists have relations with this negative male animus, for Jung notes that first contact with animus material in the unconscious is usually in a "negative and unwelcome form."[25] Reaney specifically employs the example of the negative animus cited by M.-L. von Franz who says "Heathcliffe, the sinister protagonist of...Emily Brönte's novel Wuthering Heights(1847) is partly a negative, demonic animus figure."[26] Listen to the Wind, based on "the four young Brontes evolving their fantasy worlds within the bare walls of Haworth Parsonage"[27], uses the Heathcliffe animus figure in the portrait of Douglas. Throughout all his plays, Reaney uses the animus with "negative qualities such as brutality, recklessness, empty talk, and silent, obstinate, evil ideas."[28] It is this animus figure whom the child surrounds with "an atmosphere of sensitivity, touchy reserve, secretiveness, painful intimacy."[29]

Although the animus(negative male) and wise old man are seen by Jung to appear only in the unconscious of women, and the anima(wise woman) and shadow(cruel mother) in males', Reaney does not adhere to Jung's division, since Reaney indicates that the difference between individuals should not be made solely on the basis of sex. In Colours in the Dark, Boy 1 asks, "Miss Miller. Tell me the truth. Are you really Mr. Winemeyer in disguise? Are men and women the same?"[30] Later in the play the son questions, "Are people like each other then?"(CD, 65). In The Easter Egg, Bethal makes an issue of the question as she claims, "there is no difference between a man and a woman."[31] She tells George, "I'm just another man. A woman is a man outside in and a man is a woman inside out." Bethal reiterates her point by continuing:

> During the act of love what the man really meets--do you know what the man really meets? He meets another man with even breasts like his only what he meets is simply inside where he is outside. What the woman meets is another woman who just happens to have got her/his womb displaced somewhat. You ever been at an autopsy? Well, I have. So there's no difference between us. It's just a convention. (EE, 60)

On this point, Reaney and Jung end with the same conclusion, for Jung sees the anima and animus, old man and shadow as "a half-immanent and half transcendent quaternity, an archetype which I have called the *marriage quaternio*. The marriage quaternio provides a scheme...for the self."[32] Reaney agrees, for he says the characters all add up to " one person really. Living, almost dying, then living again. There are dozens of characters in the play, yet they are all part of one personality."[33]

The archetypes, then, permit Reaney to relate "the various phases of an individual life...to a larger mythic pattern."[34] The archetypal base proves that Reaney is not solely using material in an autobiographical manner, and supplies "plenty of evidence that James Reaney is not writing out of self-therapy--that he is genuinely seeking a break-through to what Jung called the 'collective unconscious'."[35] Woodman acknowledges that the discovery and use of archetype permits Reaney to "move beyond the limited scope of a subjective lyricism toward the realization of an epic theme."[36] It is true that Reaney comes close to the creation of a private preserve where only a limited audience could enjoy his work, but through the archetypes and their vision behind his plays, Reaney creates "a park we all may share."[37] Reaney is involved in symbolic action which taps the reserve of the collective unconscious, and represents the "quest for a spiritual homeland...[which is] seen to be a good deal more than one individual's search."[38]

The element of multiplicity which is inherent in the collective unconscious resembles an image which Reaney recalls: "If you have ever seen the frontispiece to Hobbes' *Leviathan* you will remember that it is the picture of a king made up of a great many other smaller figures."[39] In an attempt to portray the many people that influence and direct a person through the collective unconscious, Reaney develops the ancestor motif which he refers to in all of his writing, but which is particularly prominent in Colours in the Dark. Here, Reaney notes that "it takes a lot of people to produce one child"(CD, 22), and uses a triangle arrangement to indicate the 1,024 ancestors going back as far as the eighth generation of great-grandparents. In the play, Reaney also indicates that *"the whole play is going to be like this--six actors playing many different roles--suggesting how we are many more people than just ourselves. Our ancestors are we, our descendants are us, and so on like a sea"*(CD, 10). Listen to the Wind conveys the same sense of one person comprising many, as the characters in the outer drama play different people in the inner one. In the short story "The Bully", Reaney notes the impact past generations have on the present, when he describes the roads of Partridge:

> even in the flattest places they will jog and hesitate absurdly. But then this latter tendency often comes from some blunder a surveying engineer made a hundred years ago. And although his mind has long ago dissolved, its forgetfulness still pushes the country people crooked where they might have gone straight.[40]

The important aspect about ancestors, according to Reaney, is that the past aids in the creative and inner discovery of a person's identity, for he says, "Your great-grandmother may have been an extremely second-rate type but she is part of the potentially first-rate you and has to be taken into account."[41] Reaney does take the past generations into account, and in Colours in the Dark, Tecumseh brings the children "down the great river to meet [their] ancestors." The ancestors tell the invisible child they create him, and say:

> Child--we bring the wide sea through the
> storms and the nights--your eyes.
> I bring you the eye.
> I bring you a tooth
> I bring you your left hand
> I bring you the colour of your hair
> I bring you your bad temper
> I bring you your mind
> I bring you your heart
> I bring you your guts. (CD, 32)

The ancestors are responsible for forming the child, and their gifts correspond to the generations of great-grandparents Reaney uses in the first ancestor motif of the play. Just as the voices of the ancestors get louder, less ghost-like and more human as the generations proceed toward the present, so the list of what the ancestors contribute to the creation of the child concentrates on the more vital areas of a person according to Reaney. (Elsewhere Reaney maintains that a man consists of mind, heart, and belly.)[42]

The ancestors, who represent the collective unconscious itself, are seen to be responsible for creating the child, who, in turn, is a representation of "everyman". When the child is created, he discovers he inherits the fallen condition which enmeshes humanity. Thus the child becomes involved with the cruel mother(shadow), and the negative male(animus): personifications of the fallen state who attempt to chain the child to their evil condition. Gradually, the child recognizes the evil which traps him, desires escape, and becomes receptive to the powers of salvation posited within the wise woman and the old man. The anima and the sagacious old man encourage the child to experience salvation, and the child's newly realized poetic vision, his ability to imagine and creatively project his thinking, finally enable the child to be resurrected into the world of Eternity.

CHAPTER I

JAMES REANEY AND THE ARCHETYPAL TRADITION

NOTES

[1] See:George Bowering, "Why James Reaney is a better poet 1) than any Northrop Frype poet 2) than he used to be", Canadian Literature, 36(Spring, 1968), 40-49.

Alvin Lee, James Reaney, Twayne's World Authors Series 49 (New York: Twayne Publishers, Inc., 1968), pp. 34,36.

Elizabeth Waterston, Survey(Toronto: Methuen), p. 146.

Milton Wilson, "Turning New Leaves", Canadian Forum, 38 (October, 1958), 160-2.

Ross Woodman, James Reaney, Canadian Writers 12(Montreal: McClelland & Stewart Limited, 1971), pp. 18, 25.

[2] C.G. Jung, The Spirit in Man, Art and Literature, R.F.C. Hull, translator(New York: Bollingen Foundation, 1966), p. 81.

[3] The 'collective unconscious' is a deep layer of the mind "which does not derive from personal experience and is not a personal acquisition, but is inborn." Jung explains, "I have chosen the term 'collective' because this part of the unconscious is not individual but universal." C.G. Jung, The Archetypes and the Collective Unconscious, R.F.C. Hull translator(New York: Bollingen Foundation Inc., 1959), p. 3.

[4] Lee, p. 105.

[5] James Reaney, "An Evening with Babble and Doodle: Presentations of Poetry", Canadian Literature, 12(Spring, 1962) 37-43.

[6] Woodman, p. 47.

[7] Ross Woodman explains poetic drama by saying, "Naturalistic drama depends for its success upon the illusion of an independent consciousness. Poetic drama, on the other hand, deliberately destroys that illusion." p, 47-8.

[8] Woodman, p. 48.

[9] Joseph Campbell, The Hero with a Thousand Faces(1949; rpt. Princeton: Princeton University Press, 1968), p. 29.

[10] James Reaney, "Babble and Doodle", p. 39.

[11] Alvin Lee, "Reaney's New Play", *The Canadian Forum*, 47 (September, 1967), 136-7.

[12] Jung, *Archetypes*, p. 161.

[13] Jung, *Archetypes*, p. 4.

[14] Jung, *Archetypes*, p. 214.

[15] Jung, *Archetypes*, p. 215.

[16] Jung, *Archetypes*, p. 219.

[17] C.G. Jung, *Aion: Researches into the Phenomenology of the Self*, R.F.C. Hull, translator(New York: Bollingen Foundation Inc., 1959), p. 13.

[18] Jung, *Archetypes*, p. 69.

[19] Jung, *Archetypes*, p. 65.

[20] Jung, *Aion*, p. 13.

[21] Jung, *Aion*, p. 8.

[22] Jung, *Aion*, p. 8.

[23] Jung, *Archetypes*, p. 3.

[24] R.B. Parker, "Reaney and the Mask of Childhood", *Masks of Childhood*(Toronto: New Press, 1972), pp. 279-89.

[25] Jung, *Aion*, p. 268.

[26] M.-L. von Franz, "The Process of Individuation", *Man and His Symbols*, C.G. Jung, editor(London: Aldus Books Limited, 1964), pp. 160-229.

[27] Jay Macpherson, "Listen to the Wind", *The Canadian Forum* 46(September, 1966), 136-7.

[28] M.-L. von Franz, p. 193.

[29] Jung, *Aion*, p. 28.

[30] James Reaney, *Colours in the Dark*(Vancouver: Talonplays, 1969), p. 57. Subsequent page references to this play are prefaced by (*CD*), and are contained within my text.

[31] James Reaney, The Easter Egg, in Masks of Childhood, pp. 3-91. Subsequent page references to this play are prefaced by (EE), and are contained within my text.

[32] Jung, Aion, p. 22.

[33] James Reaney, "Colours in the Dark", The Stratford Scene 1958-1968, Peter Raby, editor(Toronto: Clarke, Irwin and Company Limited, 1968), pp. 142-4.

[34] Woodman, p. 17.

[35] Mavor Moore, "James Reaney", 4 Canadian Playwrights(Toronto: Holt, Rinehart & Winston of Canada, Limited, 1973), pp. 52-9.

[36] Woodman, p. 14.

[37] Moore, p. 59.

[38] Lee, "Reaney's New Play", p. 137.

[39] James Reaney, "To the Secret City", Queen's Quarterly, 61 (1954), 167-78.

[40] James Reaney, "The Bully", Canadian Short Stories, Robert Weaver, editor(Toronto: Oxford University Press, 1966), pp. 204-15.

[41] James Reaney, "Isabella Valancy Crawford", Our Living Tradition, Second and Third Series. Robert L. Mc Dougall, editor(Toronto: University of Toronto Press, 1959), pp. 268-88.

[42] James Reaney, "Search for an Undiscovered Alphabet", Canadian Art, 98 (September-October, 1965), 38-41.

CHAPTER II

THE OLD MAN--A CATALYST FOR SALVATION

The child of Reaney's work who wants someone to aid him in the search for salvation, discovers the figure of the wise old man; an image from the collective unconscious which encompasses what Blake finds when he passes "into the impersonal part of his own mind and discover[s] all minds."[1] Reaney, and the children he creates, identify the sagacious old man with a universal archetype of understanding and wisdom, and vest in him an archetypal and mythological frame of reference in an attempt to portray the conceptual significance of the old man for a child on the road to salvation.

The children of the plays at times identify the figure of the wise old man with Greek myth and legend, through an acknowledged seer like Tiresias. How Tiresias came to be a seer is open to question: some say he saw the goddess Athene bathing, and was subsequently robbed of sight, but granted inner vision and wisdom. Other myths attribute Tiresias' blindness to the fact that after seven years as a woman and as many years as a man, Tiresias settled a dispute between Hera and Zeus as to who had greater pleasure in the sexual act by answering: "If the parts of love-pleasure be counted as ten/ Thrice three go to women, one only to men."[2] Hera became so exasperated with the answer and Zeus' triumphant grin, that she blinded Tiresias, but Zeus gave him the gift of internal vision.

For the children of Reaney's plays, the figure of Tiresias represents the inner vision they desire, for they see his blindness in the same symbolic light as Joseph Campbell:

> The blinding of Tiresias was an effect, then, a communication to him of lunar wisdom. It was a blindness merely to the sunlight world, where all pairs of opposites appear to be distinct. And the gift of prophecy was the correlative vision of the inward eye, which penetrates the darkness of existence.[3]

Reaney regards Tiresias as a hermaphrodite who "represents subject and object joined in...[an] enlightening way."[4] For Jung, Tiresias possesses the ability to see "through the gloomy situation of the hero who has got himself into trouble, or [who] at least can give him such information as will help him on his journey."[5]

The children identify the old man with another personage from Greek myth who is noted for his wisdom: the horse-centaur Cheiron, who in a cave on Mount Pelion taught Asclepius the art of medicine and the chase, and also educated the famous heroes Achilles, Aeneas, and Diomedes(Jason).[6] To the child, the wise old man also resembles the Arthurian figure of Merlin, the teacher of Arthur who embodies the ambiguous elements of the old man. As Jung notes, Merlin seems " in certain of his forms, to be good incarnate and in others an aspect of evil. Then again, he is the wicked magician who, from sheer egoism, does evil for evil's sake."[7] Both Merlin and Cheiron are mentioned directly when the Stratford High School is described as

> the palace of Merlin and Cheiron
> Where governors and governesses teach
> The young Achilles and young Arthurs of the town.[8]

The wise old man to whom the young look for guidance also incorporates elements of a Christian portrayal when he represents the kind and loving figure of the New Testament God, and echoes words and actions of Christ who reveals the wisdom and love of God His Father. Jesus underscores the alliance when he says, "The words that I say to you I do not speak on my own authority; but the Father who dwells in me does his work. Believe me that I am in the Father and the Father in me."[9] In the plays, many of the wise men point to aspects of God and Christ as they advise, counsel and provide examples for the young to emulate.

In the old men, the children of Reaney's plays posit elements of eternity attained, since they note, as does Jung, "no one can train the personality unless he has it himself."[10] In an attempt to reach salvation, the children go to a teacher or guru who already possesses some of the desired attributes. In Reaney's iconography, salvation is equated with an individual's ability to creatively imagine and project thoughts and actions. Thus the old men and exemplars of wisdom are skilled in the spiritual realm. Endowed with a spiritual function, and pointing to the mythical figures of well-known wise men, the figure of the old man in Reaney's plays extends beyond a personal ego, and expands into a universal depiction of a beneficial counsellor. The individualization, and yet the universality, is captured by Reaney's description of the old man either in terms of diminutives or superlatives, as one (Mr. Orchard) is described as a *"large"* person, while another (Dr. Ballad), is *"a small old man"*. The difference in size points, as Jung suggests, to

> the queer uncertainty of spatial and temporal relations in the unconscious. Man's sense of proportion, his rational conception of big and small, is distinctly anthropormorphic, and it loses its validity...[in] parts of the collective unconscious.[11]

The difference in size also illuminates the fact that "the archetype of the wise old man is quite tiny, almost imperceptible and yet it possesses a fateful potency."[12] For the child, the potency means that it is the wise old man who is equipped to help the hero come to the final stage of rebirth, and can encourage the hero to overcome phobia and face personal problems in a manner which indicates that self-knowledge is either immanent or attained. Jung notes that the figure of the old man is used throughout classical myth and fairytale to represent "knowledge, reflection, insight, wisdom, cleverness, and intuition on the one hand, and on the other, moral qualities such as goodwill and readiness to help."[13]

Often, the old man educates the child in the way to salvation by drawing latent strengths of the youth to the surface. The old man becomes a creation from the unconscious who appears or is formed when the hero

> is in a hopeless and desperate situation from which only profound reflection or a lucky idea--in other words, a spiritual function...of some kind--can extricate him ... the

> knowledge...comes in the form of a personified thought, i.e., in the shape of the sagacious and helpful old man.[14]

The description of the old man as a personified idea is an attempt to indicate that one of his functions is to help the hero attain an understanding of contents within the soul, and come to an awareness of the spiritual essence which forms an integral part of the hero, but which the hero himself cannot fully comprehend.

It is the figure of the wise old man who represents the the potential for enlightenment and self-knowledge within the child. In the East, the Hindi recognize that the Great Cosmic Man is within each human being, and "this inner Great Man redeems the individual by leading him out of creation and its suffering, back into his original eternal sphere."[15]

The figure of the wise old man as part of the unconscious projected into external reality is found in Reaney's play Listen to the Wind, where the older men represent knowledge which lies dormant in the children who write the script for the play. In order to represent the road to salvation for Owen, an external and projected force is necessary since the inner drama is directed by Owen himself. Thus Dr. Spettigue becomes a projection of Owen's inner thoughts as he encourages Owen to live and relax, and tells Owen "When [death] comes--you'll never know it has come."[16] The doctor verbalizes that death is an eventuality which must be faced (a fact Owen knows well enough, but rarely explicitly states). The doctor is also associated with the life principle to which Owen is desperately clinging, as the doctor reminds Owen to "Live. Your cousins have come to play with you. Put on your play. I'll help you. Dream it out--as you say. Dream it out, Owen." (LW, 24). Even while Owen has a subnormal temperature, the doctor reassures him, permits Owen to put on the play the following day, and encourages Owen once again to live.

In the inner drama Doctor Spettigue plays the part of the local clergyman and teacher, Mr. Gleneden. It is to Mr. Gleneden whom Angela goes for her lessons(just as Owen learns about living and life from the doctor). Later the audience finds that Mr. Gleneden is, indeed, a good instructor. When Angela, fearful and afraid, comes to Mr. Gleneden, he comforts her, just as the doctor calms Owen by saying to him, "Let me light your pipe for you. Here. Smoke one pipeful of this--and then sleep, Owen. Inhale as deep as ever you can. That's it. Now--another. And now Owen sleep"(LW, 89).

The doctor indicates his wisdom in another aspect connected with Owen's concept of salvation; the advocation of love between Owen's mother and father, and a renewal of the relationship Owen hoped to foster through his play. Soon after Owen says, "Mother and father. It is time that you are together again", the doctor echoes the sentiment by saying to the parents, "Oh for God's sake what's the matter with you two. Why are you so artificial with each other. Go to bed together and forget all your spidery this's and thats. Make love--be one"(LW, 88). Here the doctor resembles Devil

Caresfoot, another character he portrays in the inner drama, who says, "Forgive an old man, who has no time to waste, if he comes right to the point"(LW, 37).

In some respects, Owen's father also becomes a visionary who tries to aid Owen, but finds it difficult because of temperament. The father, like the doctor, does recognize the importance of parental love and support for Owen. In the telling moment of crisis, however, Mr. Taylor is left no recourse but to lie and tell Owen that his mother did not ride away and desert them, but is upstairs: a fact both recognize as true only in their dearest dream.

Another wise old man who is allied with the youths' subconscious is Mr. Winemeyer in Colours in the Dark. He involves the boys in a play within a play in which the audience is to *"remember that a man is both his father and his son"*(CD, 50). Mr. Winemeyer gives the boys their instructions, "Now you play me *to BOY 1* and you play him *BOY 2* because you're about the right ages"(CD, 50). Through the play, Mr. Winemeyer encourages the boys to come to terms with aspects of their characters which have not been obvious previously, and in this way, Mr. Winemeyer helps the boys to mature and come a step closer to salvation.

Often the old man is shown as he directly assists the young hero toward salvation. Mr. Winemeyer is a key figure who helps the hero in his quest for the luna moth of the soul. It is Mr. Winemeyer who becomes the luna moth itself, and thus a personification of soul, as he climbs into the magic hollow log. This associates Mr. Winemeyer with the figure of Tecumseh who also crawled into the hollow log, died and was transformed into a tortoise, a symbol of eternity.[17]

A son of a professional man, Mr. Winemeyer is closely connected with spiritual aspects by being both a hermit and a sculptor, and by giving the boys a piece of star (a symbol of the imagination and soul). As well as being associated with Tecumseh and the sculptor Laithwaite, Winemeyer is a type of Christ figure who died on Friday and rose on Saturday afternoon, and explains to the boys, "Can't quite seem to make it to Sunday morning"(CD, 50). The inability to make it to Sunday indicates that Mr. Winemeyer--as is true of Dr. Spettigue and the father in Listen to the Wind, Dr. Waterman in Three Desks, and Ira in The Easter Egg--is a figure who can aid the hero toward salvation(a Christ function), but who also possesses certain negative characteristics which point to a deficiency in the soul. Mr. Winemeyer is aware of the deficiency, for he relates to the boys:

> I was on top of the barn and I suddenly knew that if I trusted Him--I could fly like an angel. But it was my own fault--I lost faith and fell down in the yard here. I must have spent all day just crawling past my own henhouse. (CD, 58)

The incident alludes to Christ's statement on the ultimate power of faith: "Truly, I say to you, if you have faith and never doubt, you will not only do what has been done to the fig tree, but even if you say to this mountain, 'Be taken up and cast into the sea', it will be done."[18] Thus, the old man does embody elements of God and Christ. As Jung notes, "the figure of the superior and helpful old man tempts one to connect him somehow or other with God."[19] But it is evident, also, that the deeds of the old man are not of the dimension of Christ.

The focal role of the old man, is, then, as a signpost pointing the way to salvation. The children in Reaney's work symbolically portray the old man as a direction giver by permitting him to intercede in a moment of crisis and provide a solution to the problem. Thus Owen's father, in the inner drama, appears just as Angela is about to jump down the well after Douglas. Mr. Taylor stops Angela, holds her, and tells people to "Run and get her old nurse, Martha"(LW, 104). As Dr. Surrey, Owen's father recognizes that the cure for some diseases is best handled by a loving female figure. Here Owen's father is the wise old man of myth and fairytale who, through association with the problem, can figure out a solution, and give what Jung calls "the necessary talisman, the unexpected and improbable power to succeed."[20] Mr. Taylor also tells the secret for Owen's survival to Owen's mother:

> As I've said before, woman--when I was his age I had these attacks too. When the crisis came--I called for my mother--she held me in her arms for a day and a night. By the next morning--I was better. (LW, 108)

A typical old man, Mr. Taylor "warns of dangers to come and supplies the means of meeting them effectively."[21]

The purpose of the wise old man in the children's play Names and Nicknames is also to provide a solution to a problem, this time one which is rampant throughout the countryside. Reverend Hackaberry has an idea, which turns out to be the magic talisman needed, although he does suggest they all "go up to the church and pray about it."[22] As a minister, the Reverend Hackaberry embodies a higher and more moral order, which he reveals when he reminds the children Mr. Thorntree cannot help his meanness, and not to tease him. The reverend also attempts to help Thorntree by telling him not to run away, but to "come back and listen to reason"(NN, 200).

At other times, however, the negative characteristics of the old man are particularly prominent. Yet, unlike the evil male, the old man's negative tendencies are of a personal nature. The old man does not attempt to utilize evil in order to keep the children in a repressed state; instead the evil stands as a very graphic indication that the old man has had to battle, and is still attempting to conquer,the negative elements in the world. Mr. Winemeyer alludes to the struggle when he tells the story of the peacock and the sow, and later admits that the story is about the rivalry which existed between the two brothers. Mr. Winemeyer also tells the boys of his relationship with another rival--the professional's son. Mr. Winemeyer details the educational experience the two had together: an education of the spirit, but one carried out in a retributive manner. Partly because there is a sense of good and evil surrounding Mr. Winemeyer, and partly because he is veiled in mystery, when the boys first come to the hermit's house, one is "afraid to knock", and when they do knock, Mr. Winemeyer says " *'Come in' rather scarily*"(CD, 49).

Due to Mr. Taylor's weakness, and the roles he plays in the inner drama of Listen to the Wind, he becomes the wise old man who is "the helper and redeemer, but also magician, deceiver, corrupter and tempter...[an image which] has lain buried and dormant in the unconscious since the dawn of history."[23] In the inner play, Owen's father is given the role of Sir Edward Eldred, married to Geraldine(played by Owen's mother), and involved in her nefarious deeds. Owen's father is also Doctor Surrey, the doctor who pays Piers to scour the countryside for dogs to be vivisected by the students.

The representation of the old man in the play Three Desks also indicates that "just as all archetypes have a positive, favourable, bright side that points upwards, so also they have one that points downwards, partly negative and unfavourable."[24] Jacob Waterman becomes the wise old man who is tempted to take part in evil acts. In his more wise moments, Jacob teaches his students and fellow comrade Edward the poetic beauty of Old English: a subject which Edward remarks, has "no earthly use. That's why I like it."[25] Waterman also teaches students about love, using the metaphor of King Arthur's life and its symbolic embodiment of soul.

With regard to truth, Waterman is more ambiguous: he admits to Edward that he peeked at him lecturing the first day, but acknowledges, too, that he cheated while marking his son's exam, and lied to the principal about being ill. In Waterman's challenges with Niles in the desk game, Waterman's evil tendency is blatantly obvious, but once he is absorbed in Old English, Waterman again forgets the childish revenge he seeks.

The figure of the ambivalent wise old man is found in The Sun and the Moon in the characterization of Reverend Conybeare. In this play, Conybeare is some support to Kingbird when God is seen working in his "savage desire to know the truth."[26] However, Conybeare, like Gleneden in Listen to the Wind, is easily duped by the powers of evil.

The figure of Ira, the wise old man in The Easter Egg, also incorporates some aspects of the good and evil theme. When Ira first enters, he kisses Bethal in front of Kenneth, "as if he [Kenneth] were a dog"(EE, 8). Ira also leaves for a substantial part of the play to have a swim and get ready for Bethal's party. Ira's interest in Bethal herself calls into question Ira's moral character.

Yet Ira, as the village doctor, is definitely a candidate for the position of wise old man, for in Reaney, as in fairytale, the wise old man appears "in the guise of a magician, doctor, priest, teacher, professor, grandfather, or any other person possessing authority."[27] Ira is wise, for he regrets his manners in front of Kenneth, becomes aware of Kenneth's feelings and notes that he was crying. It is this doctor who toils at "keeping the village and the college alive"(EE, 15), who is convinced that Kenneth is sane, and what is keeping him from acting in a normal manner is " not insanity"(EE, 15). It is Ira who has seen, and still regards, Kenneth as a "naked innocent...still lost in the forest"(EE, 16), and recognizes that to save Kenneth and bring him to salvation, Ira must "bring him/ Back to powerful friends who love him"(EE, 16). Like Reaney's other exemplars of wisdom, Ira is knowledgeable about love, and strongly endorses Kenneth's definition of marriage. Ira's love for everyone equally, permits him to insist on "no more of this exclusiveness, Bethal. Everyone who lives in this house gets to come to your dinner party"(EE, 75).

Some of Reaney's wise old men indicate both the positive and negative aspects of the archetype; however, other creations lean more heavily toward a positive representation. At the beginning of the play Colours in the Dark, the father is shown as a Tiresias figure with a particular type of insight: he can see into the future while deprived of physical sight. Thus the father indicates that he can direct the children spiritually and magically, for he can see with his hands. And, although the play centers around the father's rebirth with an artistic soul, it indicates how the cycle will be repeated with the children.

One of the most interesting examples of the wisdom posited in the older figure is contained in Reaney's play

The Sun and the Moon. The figure of Reverend Kingbird expands on what the father is in Colours in the Dark, since Reverend Kingbird becomes the major catalyst for salvation throughout the whole play. One lady in his congregation comments, "He's my minister and the best person I have ever met. Go up and down the world--"(SM, 126). By her comment the lady implies that Reverend Kingbird is almost 'other worldly'. Andrew underscores the thought that his father is, indeed, outstanding for Andrew claims, while drugged, to have seen God, and to the question, "What did he/ Look like?" responds, "Why--just like my father"(SM, 156). Andrew indicates that his father resembles the sage of advaita Hinduism who "penetrates the illusion and makes the supreme discovery of his fundamental identity with God"[28] The identity is extended further, by allying Reverend Kingbird with the sun, for Campbell notes, "night fears and night charms are dispelled by light, which has always been experienced as coming from above and as furnishing guidance and orientation."[29] The analogy with the sun also allies Kingbird to the redemptive and fiery aspects of spirit in the Old and New Testaments. It is symbolic that Reverend Kingbird directs not only his son Andrew, but all the children of the play, in the spiritual sense.

What Kingbird offers is a salvation of the spirit, and he explains to Stephen, "I offer you something/ Listen, without any conditions, Stephen...Stay with us wherever/ We go... Come to me. You are not my son in the flesh. But you are--you may be in the spirit"(SM, 163). Here Kingbird echoes the words of Christ who also offers a salvation that results in a spiritual rebirth. Yet the moment is missed, for it would have been necessary for Stephen to contact Kingbird sooner in order that the former would be able to withstand the evil force of Mrs. Shade.

It is possible for Kingbird to encourage others and give them strength and guidance, because he possesses a strong reserve himself. Thus, Stephen admires Kingbird, and says of him: "I like him. He's brave. He doesn't care whether we leave or not"(SM, 120). Kingbird admits he is not afraid of an encounter with Mrs. Shade, and will be able to stand in the moment of crisis, even though people jeer and murmur against his group.

Another typical sagacious old man is Doctor Ballad in the first version of The Killdeer. Dr. Ballad resembles the "King of the Forest" in an old Russian fairytale, who clearly indicates the old man's relation to the unconscious. Jung notes:

> The King of the Forest is here a vegetation or tree numen who reigns in the woods and, through the nixies, also has connections with water, which clearly shows his relation to the unconscious since the latter is frequently expressed through wood and water symbols.[30]

Dr. Ballad is also associated with wood and water symbols as he enters the courtroom with "*a bouquet of wild-grass leaves* *in his hand*"[31], stating that he is a hermit who lives "in a small house in a secret place/ In the depths of the marsh" (K^1, 83). Dr. Ballad also resembles the wise shaman of the East who "seeks solitude, becomes absent-minded, loves to roam in the woods or unfrequented places."[32]

The salvation that Dr. Ballad provides is on two levels. One is the literal: Rebecca is being tried for murder of the hired man, Clifford, and Harry is attempting to prove that Madam Fay should rightly be accused of the crime. With the introduction of Ballad late in the action, both Rebecca and Madam Fay are exonerated, as Dr. Ballad reveals that Clifford "was not murdered at all but died/ Of perfectly natural causes" (K^1, 85). At this point in the play, Dr. Ballad represents truth and mature wisdom, telling the accurate story as it should have been revealed a year previously.

Dr. Ballad's purpose is also spiritual in nature, for he represents a deeper wisdom which can encourage Eli to leave his toys, watch Harry walk about the swamp, and talk with Rebecca whom he gives life to twice. The spiritual purpose which Dr. Ballad has for the three younger people is underscored when he says:

> I know all your stories and see the order of their tanglings.
> Like a butterfly in the glitter haze of the marsh
> The entanglement weighs me down--but I cross,
> I fly on, I disentangle, I release you all. (K^1, 84-5)

Dr. Ballad's spiritual purpose parallels what Reaney sees in Yeat's Daimon who is the "completely unified self [who] keeps urging the soul on to make the choices that will at length produce freedom."[33] Ballad's years of experience as a doctor in the town provide him with the wisdom and insight to develop into a Daimon, for Reaney comments, "in order to become the completely unified Daimon, the human soul must whirl into and out of fairyland or Bardo...many times before it achieves escape."[34]

In the revised version of The Killdeer, the first act remains the same, but there the similarity ends. The second version omits the trial scene, and in Reaney's words, "has only two acts tells the story quite a bit differently, and may be more economic in getting at the same effect."[35] In the second version, Reaney permits the catalyst for Eli's salvation to be Harry to a greater extent, since Reaney, in the interim wrote plays which indicate the saving power of children. To Reaney, Harry can aptly fill the need for an older and wiser man, because Harry has completed some of Reaney's criteria for wisdom: he has already freed himself from a grasping mother and a socialite wife. Thus Harry can tell Eli to free himself and "fly up", as the former recalls his own experiences. Yet, in the second version, Eli and Harry are working the situation out together: Harry has lost his omnipotent air of the first edition, and can say, "I assisted my friends and was assisted by them."[36] With Harry, Eli can travel the road to salvation, but without the intervention of Dr. Ballad, the crime becomes Madam Fay's since there is no external force to grant pardon.

Another typical example of a wise old man is Mr. Orchard in Night-blooming Cereus. Mr. Orchard, because of his name, is also linked with the unconscious according to Jungian terminology. Mr. Orchard is the last neighbour to enter, and when he does, he brings with him "*a small seedling apple tree, its roots encased in a large earthen ball covered with burlap*"[37], and the tree associates him with the figure of Johnny Appleseed, as well as the fertility of Demeter in classical myth.

Mr. Orchard is presented as a person content with his life, and "unlike the others [in the drama] is revealed as complete in himself."[38] Thus, Mr. Orchard is an apt candidate to aid others toward salvation, for Jung notes, "no one can train the personality unless he has it himself [and] there is no personality without definiteness, wholeness, and ripeness."[39] Mr. Orchard also knows the secrets of the spirit, and in the character introduction, Reaney writes that Mr. Orchard understands the "*mysteries of the writing in the hand, the fire in the branch, the dark lake in the head, the Saviour in the thigh, the gold ring the rat has swallowed*" (NbC, 196). It is Mr. Orchard's task to prepare the group mentally and spiritually for the salvation which comes to them through the flower. Thus, he appears just before it is to bloom, and later gives the signal to begin singing the hymn to encourage the flower to open. In the opened petals, Mr. Orchard hopes to see why he works in the earth.

Employing a variety of methods, Reaney uses the figure of the wise old man as a catalyst in the process which enables the hero to obtain a measure of salvation. The figure derives, as Jung indicates, from the well of the collective unconscious within the hero himself, and the fact that the hero encounters the old man, and therefore realizes the potential contained within the figure and within his own soul, is an indication that the hero is desperately attempting to gain salvation. The old man indicates that the way is not easy, as Mr. Winemeyer in Colours in the Dark says with precision in a statement emanating from personal experience: "Oh--before you can fly like a butterfly you must crawl like a worm"(CD, 58). The youths come to realize for themselves the truth contained in Mr. Winemeyer's statement as they encounter other situations and individuals in the initiatory experience, but the example of the wise old man is before them, to encourage them, and to help the youths when they become too disillusioned and begin to falter on the way.

CHAPTER II

THE OLD MAN--A CATALYST FOR SALVATION

NOTES

[1] Alvin Lee, *James Reaney*(New York: Twayne Publishers, Inc., 1968), p. 159.

[2] Robert Graves, *The Greek Myths*, Volume II(1955; rpt. 2 volumes in 1, New York: George Braziller, Inc., 1957), p. 11.

[3] Joseph Campbell, *The Masks of God: Occidental Mythology* (New York: The Viking Press, 1964), p. 27.

[4] James Reaney, "The Third Eye: Jay Macpherson's *The Boatman*", *Canadian Literature*, 3(Winter, 1960), 23-34.

[5] C.G. Jung, *The Archetypes and the Collective Unconscious*, R.F.C. Hull, translator(New York: Bollingen Foundation Inc., 1959), p. 221.

[6] Graves, p. 215.

[7] Jung, *Archetypes*, p. 227.

[8] James Reaney, "The Cloakroom at the School", the Fifth Letter of *Twelve Letters to a Small Town*, in *Poems*, Germaine Warkentin(Toronto: New Press, 1972), lines 1-3.

[9] The Holy Bible, Revised Standard Version, John 14: 9.

[10] C.G. Jung, *The Development of Personality*, R.F.C. Hull translator(London: Routladge and Kegan Paul, 1954), p. 171.

[11] Jung, *Archetypes*, p. 224.

[12] Jung, *Archetypes*, p. 224.

[13] Jung, *Archetypes*, p. 222.

[14] Jung, *Archetypes*, p. 217.

[15] M.-L. von Franz,"The Process of Individuation", *Man and His Symbols*, C.G. Jung, editor(London: Aldus Books Ltd., 1964), pp. 160-229.

16 James Reaney, *Listen to the Wind*(Vancouver: Talonbooks, 1972), p. 24. Subsequent page references to this play are prefaced by (*LW*), and are contained within my text.

17 See: *Colours in the Dark*, p. 33.

18 Matthew 21: 21.

19 C.G. Jung, *Archetypes*, p. 225.

20 Jung, *Archetypes*, p. 220.

21 Jung, *Archetypes*, p. 221.

22 James Reaney, *Names and Nicknames*, in *Nobody in the Cast*, Robert Barton et al., editors(Montreal: Longmans of Canada Limited, 1969), pp. 194-219. Subsequent page references to this play are prefaced by (*NN*), and are contained within my text.

23 C.G. Jung, *The Spirit in Man, Art and Literature*, R.F.C. Hull, translator(New York: Bollingen Foundation Inc., 1966), p. 103.

24 Jung, *Archetypes*, p. 226.

25 James Reaney, *Three Desks*, in *Masks of Childhood*, Brian Parker, editor(Toronto: New Press, 1972), pp. 98-194. Subsequent page references to this play are prefaced by (*TD*), and are contained within my text.

26 James Reaney, *The Sun and the Moon*, in *The Killdeer and Other Plays*(Toronto: Macmillan Company of Canada Ltd., 1962), pp. 93-171. Subsequent page references to this play are prefaced by (*SM*), and are contained within my text.

27 C.G. Jung, *Archetypes*, p. 216.

28 Edwyn Bevan, *Symbolism and Belief*(1938; rpt. London: Fontana Library, 1962), p. 60.

29 Joseph Campbell, *The Masks of God: Primitive Mythology* (New York: The Viking Press, 1959), p. 57.

30 Jung, *Archetypes*, p. 222.

31 James Reaney, *The Killdeer*, in *The Killdeer and Other Plays*, pp. 3-89. Subsequent page references to this play are prefaced by (K^1), and are contained within my text.

[32] Mircea Eliade, *Birth and Rebirth: The Religious Meaning of Initiation in Human Culture*(New York: Harper Brothers Publishers, 1958), p. 87.

[33] James Reaney, "The Influence of Spenser on Yeats"(Toronto: Ph.D. thesis, 1958), p. 55.

[34] Reaney, ibid, p. 67.

[35] James Reaney, *The Killdeer*, in *Masks of Childhood*, p. 199.

[36] James Reaney, *The Killdeer*(revised version), in *Masks of Childhood*, pp. 201-76. Subsequent page references to this play are prefaced by (*K^2*), and are contained within my text.

[37] James Reaney, *Night-blooming Cereus*, in *The Killdeer and Other Plays*, pp. 197-223. Subsequent page references to this play are prefaced by (*NbC*), and are contained within my text.

[38] Alvin Lee, "A Turn to the Stage: Reaney's Dramatic Verse, Part I", *Canadian Literature*, 15(Winter, 1963), 40-51.

[39] Jung, *Development of Personality*, p. 171.

CHAPTER III

THE EVIL MALE--ONE ASPECT OF THE FALLEN WORLD

The creation of the evil male stands opposite the figure of the wise old man, since the former comes close to a portrayal of Satan himself. The children cannot avoid the evil of the world, since "evil is one of Creation's mysteries which will endure as long as life endures."[1] However, the evil itself is not entirely negative, and Jaffé notes that

> at the nadir of torment, when life is darkened by suffering, horror and all wickedness, it points to something beyond itself. ... The possibility of transcendence, of reuniting the darkness of life with its numinous origin, even at the price of being shattered by the *tremendum*, can be the beginning of inner liberation.[2]

The evil is also an indication that "some of us have to go through dark and devious ways before we can find the river of peace or the highroad to the soul's destination."[3] The evil male is, then, another catalyst in the process of salvation, but a catalyst endowed with negative qualities.

The method whereby the evil male becomes a catalyst is indicated by Jung who notes that "the grand plan on which the unconscious life of the psyche is constructed is so inaccessible to our understanding that we can never know what evil may not be necessary in order to produce good by enantiodromia."[4] The process to which Jung refers is used by Reaney in "Winnipeg Sketches", where Reaney employs a metaphor to portray the good which can emanate from almost pure evil, and speaks of the "old, old mushroom in the mushroom grower's cellar, left to stew in its own evil, never picked, without which none of the other healthy mushrooms can possibly exist."[5] Jung notes that the figure of evil, and "of the devil, in particular, is a most valuable and acceptable psychic possession, for as long as he goes about outside in the form of a roaring lion, we know where evil lurks."[6] Both Reaney and the children endow the evil male with enough negative characteristics that it would be impossible to mistake him for anything other than an obvious personification of evil.

However, because the evil is found to produce good as an indirect result, the male representation is not shown to be hopelessly negative from the beginning, and the characters who contain evil are founded on a *privatio boni* philosophy. This philosophy is one which endorses the concept that "evil is the privation...of good...and thus evil does not inhere in its own substance...but arises from the mutilation...of the soul."[7] In Reaney's plays, the mutilation of the soul takes the form of lack of love in the evil person's upbringing. The lack of love is symbolically presented by children who are orphans, or individuals from lower class backgrounds who feel as youths they were cheated and deprived.

Thus, Reaney shows young Douglas in Listen to the Wind as he suffers his cousin's taunts for being a "half-bred beggar", with "a tinker's daughter of a mother"(LW, 19-20). Devil Caresfoot, foster father to Douglas, is also shown to have a low opinion of the child:

> He [Douglas] has wild, brutish tastes. Yesterday I caught him embracing one of the Charlatan's daughters, the gypsy girl, who lives with her father on the common. Poor rascal. He has nothing better to do, of course. (LW, 22)

It becomes Douglas's ambition to take revenge on the Caresfoot family in a manner which parallels Heathcliffe's in Wuthering Heights. Piers symbolically says of the process, "[Douglas] you want to play cowbird, don't you. Squeeze me out of my own nest"(LW, 19).

As he grows older, Douglas is associated with the god of Hades, and there are several references in the play to his large and ferocious dog, a savage beast. Douglas's dog resembles Cerberus who "guards the opposite shore of the Styx, ready to devour living intruders or ghostly fugitives."[8] The area around Douglas is described in demonic and sexual terms by Angela who says:

> There's the slaughterhouse, Arthur. That's the dog that guards it. And the lane into Douglas's house. Ah, what a dark green shadowy tunnel that is for the black stallion to come shooting out of. (LW, 74)

Like Douglas, Piers is drawn toward shady and nefarious deeds as a direct result of an unhappy childhood. As Piers explains it to Douglas: "If only the old man weren't such a skinflint. We can eat off gold plate, but I have to scour the countryside for money of my own"(LW, 19). It is seen that Piers enters early into the sordid profession, working for "the surgeon who runs the little medical school in Roxham", who commissions Piers "to bring him all the stray dogs you can catch"(LW, 19).

Clifford, the evil figure in The Killdeer, is shown to have suffered in his youth and childhood years, and resembles Piers, for like the latter, Clifford spends "his whole life wanting to own something"(K[1], 58). The obsession is graphically outlined when he speaks with Eli and says:

> I want to be like your grandfather was and have
> A place and some children. I want my own house
> And tables and chairs and fields and beasts.
> I've never had it. *whining*
> Think of that! He who would most
> Dearly love a fine piece of property never gets it. (K[1],71)

Clifford is like Douglas, too, for Clifford feels that the only way to get property is by stealing the wife of another, and obtaining property through marriage. Clifford's early history is similar to Douglas's, as Clifford narrates of his own:

> I came then.
> A poor snivelling orphan bastard to this farm.
> Your grandpa scared the hell out of me. Your father
> Had always to be given in to. He got things
> I never got. A gun, a horse of his own, books--
> He was the farmer's son. The native songbird. The sparrow
> Was me! Despised, jeered at, scorned. I could
> Never look him in the eye. (K[1], 70)

In The Easter Egg, George's evil nature is shown to emanate from the atmosphere which surrounded him as a child. As a youth George lacked a model for love, since George claims his father "always wormed things out of you. He'd lie on the leather couch in the study and make you stand there and tell him things. Not only done, but thought. He killed all the love in me and paralyzed all the will--"(EE, 58). As an adult, George demonstrates that he has not acquired a knowledge of love, for he admits, "I can't quite fall in love. And I don't really quite know what love is. There ought to be a book that tells you"(EE, 47). The effect of the lack of love produces another side effect in George's personality: a cruel streak which is evident even while George is young. George confessés, "when I was a child I used to have dreadful fantasies that little men fell down from the sky and were completely in my power. And I cut them up with my penknife"(EE, 59). George attempts to compensate for a lack of love through a perverted sense of power and control, just as Clifford needs to manipulate Madam Fay, Rebecca, and Eli in order to feel secure.

The problems which cause the children to evolve into evil adults are usually obvious in their behaviour as children. George's trouble is evident in many of his actions as a young boy: he beats Kenneth's favourite white kitten to death, and Bethal recalls George

> bawling the whole grove down at a Sunday School picnic when you didn't get the prize in a race. ... you fought and carried on something dreadful because we wouldn't give you the prize. And when he did give it to you, you acted even worse. (EE, 57)

In a similar manner, evil is evident in the childhood pranks of the negative male, Sandy, of Three Desks. Niles tells Sandy: "The stories I've heard about you back in the Ottawa Valley--when you were a wee laddie. Cats in ovens and paris green in old ladies' teapots"(TD, 191).

As the negative male figure matures, he is contrasted with the figure of the old man, since many of the professions lauded through the wise old man, are presented in their demonic parody with the devil figure. The contrast is a necessary one, for Jung notes that "there is no position without its negation. In spite or just because of their extreme opposition, neither can exist without the other."[9] The evil male thus becomes "the necessary opposite of good, without which there would be no good either."[10] Thus, opposite the wise and good teachers there are portrayals which detail the exploitation the teaching profession permits.

One teacher in Colours in the Dark is a personification of cruelty as he whips the students whether they spell 'scissors' correctly or incorrectly. Another inadequate teacher is the religion professor at University College who has no faith in anything "Ever since Fritz Schmidlap was caught planting 12th century sherds in a 9th century dig"(CD, 66). This Dr. Button(whose name may indicate something about the size of his brain), cannot believe in the Bible or understand poetry, and after his contest with Bible Sal, *"exits in shame and wrath"*(CD, 68).

The principal of Rupertsland College in Three Desks is presented in an evil light, as is the principal of Prince Rupert School in One-man Masque: the former asks Waterman to retire early for cancelling class unnecessarily, thus depriving Waterman of the chance to "get the silver cigarette case the comptroller hands out to those retiring according to rule and schedule"(TD, 137). The principal in One-man Masque steams open all correspondence in his school, enjoys the spying of Foxy, and then comments, "Oh Miss Flume--what a dear little sneak it is. Remind me to expel him before he gets delusions of grandeur."[11] This principal further admits he is the peeping tom who terrorizes the ladies of the village.

In Three Desks, the evil incorporated in the teacher figure is expanded through a detailed portrait of Niles, the dark villain of the play. Niles is an obvious figure of evil and criminal activity since he comes from Australia, known colloquially as 'down under', and as a nation founded by convicts, whose national costume, suggests Sandy, could be "some shorts [made] out of some of the rusty fetters that litter the landscape"(TD, 126).

The portrait of Niles aptly combines the figure of the devil, and the perversion of the teacher ideal. Thus, there is the demonic image in the play where

> *Niles' shadow boils up on the window glass...Then he enters from the classroom where he has been listening. His face is distorted. He takes the Bosworth and Toller lexicon, rips out a page and burns it in his wastepaper basket. In the smoke, his figure dims and disappears.* (TD, 140)

Niles is also connected with the demonic picture of a perverted professor when Waterman narrates:

> Well, from time to time old exam papers are pitched into that furnace. Every three years. Someone waited until it was the turn of Jonathan's last summer around these parts and in the light from the furnace door sorted through the examination booklets until he came across my leash and chain. (TD, 112)

Niles keeps the incriminating exam booklet which he uses for purposes of blackmail, locked in his *"evil desk by the window"* (TD, 114). That Niles is, indeed, a demonic perversion of the professor ideal is underscored by the evil nature of Niles's desk. The desk's sinister quality is noted by Waterman when he puts *"his ear to the roll-top desk"*,and says, "Ah, listen to them in there. All the people. Like birds locked up in a barn"(TD, 140).

Edward points out that it is Niles who is responsible for letting the college's English department go to ruin, and shouts in the latter's face: "In your career here you must have driven away anybody of either civilization or learning who came near the place. And those that stayed you thwarted" (TD, 187). It is also indicated throughout the play that Niles does not teach in a professional manner. Tuckersmith notes Niles is "an intellectual fraud" who, in Edward's words, can put across the subject, but doesn't "know anything about it" (TD, 130).

Niles bought a Bosworth and Toller in an attempt to become an academic, but the facade is recognized as "a pathetic form of display, of course. Like the bust of Shakespeare" (TD, 139). Niles himself cheerfully admits, "I sometimes think that the important thing about a college isn't the course work at all--but the students' social contacts"(TD, 130).

Sandy McWhin is also seen to be a demonic perversion of the teacher ideal, and as an extention of Niles. Sandy is described in evil terms as he "stalks his prey", is a "fiend", and a "madman and an idiot." Although Sandy works closely with Niles, he is not as adept as his superior, thus Sandy is conquered by two ladies in night school who defeat him by their knowledge of judo. Sandy is also shown incompetent in his lecture on the gender of nouns in French, and at the conclusion he is forced to exit, *"red with embarrassment"*(TD, 155).

Counter to the spiritual and moral order extolled by the wise old man, another profession which is seen in its demonic parody is the legal one. This profession is closely examined in the first version of The Killdeer, and the negative elements are foreshadowed in the second act. There Harry notes that in order to become a trained lawyer, he was put "in the cage with all those vultures/ At Osgoode Hall"(K^1, 36). There is also Vernelle's definition of a lawyer as a person who's "not supposed to find out the truth/ He's supposed to get his client something"(K^1, 35).

Another negative portrayal of a lawyer is found in Colours in the Dark. This lawyer is distrustful of children, and tells them "You'll be put in prison and fed nothing except a crust of bread and cup of water--if you lie"(CD, 29). The lawyer accuses the child after he has already said, "Young woman, give me that Bible. I want to swear this child in. See if the little imp is telling the truth"(CD, 29). The lawyer is shown to be incompetent as he refuses to examine the proof of the school teacher's undue cruelty. When the boy volunteers for the lawyer to, "look at the red welts on my back", the lawyer shouts, "Pull that shirt down"(CD, 29). The judge is also corrupt; he silences the children when they ask legitimate questions and permits the schoolteacher to get away with his crime.

In The Killdeer, Mr. Jenkins, the representative of the crown counsel at the trial, acts like the legal people in Colours in the Dark. Mr. Jenkins is sly and insulting, attempts to reduce love to a "do or don't formula", and feels, erroneously, that he "can understand perfectly what has happened"(K^1, 79).

The figure of Eldred in Listen to the Wind also represents negative attributes of the legal profession. It is to Lawyer Eldred that Devil Caresfoot goes to disinherit his son. At the play's beginning, Eldred is associated with the established people in the community since Geraldine sees her marriage to him as an opportunity to climb socially. Thus Eldred marries the child murderess, and later discovers the truth through blackmail.

Although Eldred himself is deceived by Geraldine, he collaborates with her to convince Angela that Arthur is dead. It is Eldred who tells Gleneden several lies, deceives Angela, and uses his legal training to misrepresent the truth in a manner which becomes an embodiment of Vernelle's perverted definition of a lawyer. The truth about Eldred is revealed as Geraldine makes a derogatory statement about him and his practice saying, "Edward, get back into the mud where you belong. The mud where I found you--a bumbling, pitiful little country attorney--whom I made Sir Edward"(LW, 93). In this portrait Reaney does not concentrate on the role of Eldred as a lawyer, but rather makes us aware of Eldred's profession, and then reveals the evil person that Eldred is.

The presentation of the negative aspects of justice culminate in the portrayal of old Judge Crane in the first version of The Killdeer. The judge is specifically presented as the worldly counterpart to the spiritual Dr. Ballad; a fact which is emphasized by the contents of their journals. The doctor says of his:

> Now I watch tracks in the snow.
> In the spring I observe sedges, grasses and flowers.
> In the summer I watch clouds and butterflies.
> In the fall I read and write up my journal.

The judge counters:

> I too keep a journal. Of more interest than yours.
> I record all the crimes committed in this country.
> All the robberies, incests, rapes, murders-- (K^1, 84)

In a very early draft of the play, evil was explicitly associated with the judge in "a really wild scene where the old judge had a heart attack caused...by the villainess suddenly revealing a lurid scene from his past."[12] The scene was subsequently omitted, but the judge indicates in other ways his connection with evil. When Dr. Ballad *"begins to wander at will over the courtroom"*, the judge becomes upset, for by not remaining seated, the judge feels that the doctor "shows no respect for me or for the law"(K^1, 85). Rather than lack of respect, the act points to a higher moral order, and to the fact that the judge is annoyed and "angry because there was no murder"(K^1, 85), and is therefore trying to find fault in Ballad. Ballad's more spiritual order supplants the law of society, and this is presented symbolically when the judge leaves the courtroom and *"BALLAD wanders about into judge's desk"*(K^1, 86).

In the second version of The Killdeer, the legal profession is laughed at for their choice of the term 'bar', as Mrs. Delta points out the pun saying "*(giggling)* Admitted to the bar. I always used to see them--those lawyers *(She imitates drinking at a bar.)*admitted to the bar"(K^2, 236). The other references to the legal profession are omitted in the second version, partly due to the fact that the first defeat of Madam Fay does not take place in a law-court, but through magical sounds and tricks.

Another demonic parody is the contrast between the figure of the minister represented by Reverend Hackaberry in Names and Nicknames and Reverend Kingbird in The Sun and the Moon; and George's character in The Easter Egg. George is a young minister who is shown to lack the necessary spiritual characteristics demanded by his chosen profession, and is described as a theological student endowed with a *"special combination of weakness and shyness and boldness, even cruelty"* (EE, 40). Illustrating his negative characteristics, George treats Kenneth in a cruel way, and talks to him in baby jargon. When Kenneth falls down in a faint, and then goes to sleep, it is George who then wrongly hypothesizes, "That's a form mental derangement often takes. They sleep and sleep for years and you have to tend them like a baby. They're just a great big vegetable"(EE, 78). As Kenneth does begin to regain his ability to verbalize, it is George who feels that it is a false recovery, and that "soon he'll have a verbal haemorhage and then relapse into--"(EE, 83). George asks the others present to "listen carefully to him. There are no subordinate clauses, no absolute phrases--it's all baby grammar and it does not quite make sense"(EE, 83).

Building upon the negative nature of George's character, the play contains a description of George as a minister. In one rural church his praying for rain caused such a cloudburst that "all their crops were washed out and one old man who lived in a gully was--drowned"(EE, 49). In the congregation, George permits "several girls and ladies [to have] a fling--I even made a few converts that way--but I just let them fling. *(slyly)* I let one of them fling herself rather far--but I didn't give her anything to catch hold of"(EE, 50). About George's messages from the pulpit, Polly claims that "in one minute he's [Kenneth's] said more than you do in a month of sermons"(EE, 83).

Another evil parody is one of the wise and benevolent doctor found in an evil animal doctor like Surrey. The doctor encourages Piers to scour the countryside for stray dogs, and reminds Piers after his father's death, "If you ever should need any extra cash, Piers Caresfoot, there is always the sort of work you used to do for me"(LW, 44). Ralph in The Sun and the Moon is in training to become a veterinarian, and is also portrayed as an embodiment of evil. He is first seen "having a fit of the sulks", being annoyed with Susan, and complaining, it's "the second time you've roqueted me into these brambles"(SM, 105). The audience sees Ralph peeved when asked to deliver Mrs. Lacey's eighth child, and hears him shout, "Well, you have made me really mad"(SM, 106). Ralph is responsible for dislocating Stephen's shoulder because he is "jealous, poor dear", and Ralph says he's not interested in the thought of saving Stephen's soul, claiming "I didn't like him. He can stay with the devil so far as I'm concerned"(SM, 167).

Similar to the figure of the veterinarian is the person engaged in the hunting and killing of animals. It is a profession which is not a demonic parody of anything, but which is always treated in its own right in a negative manner in Reaney's plays. Douglas, who is given the job of forester, gameskeeper and huntsman, is destined to a life of evil. Inevitably, then, Douglas develops into the "Black huntsman and the goblin hunter", who "hunts in the forest. Sets traps. Runs his farms. Never smiles. Gallops about on his black horse"(LW, 52).

Thorntree in Names and Nicknames is also shown to be demonic as he hunts and traps animals in the winter, and talks to himself:

> And what's in you my favourite trap?
> Why, guess—a ferocious old bobcat
> Get over there!
> Hurray!
> I'll have to go off to get my sleigh
> To haul my trapped animals away
> And then I'll skin them ha ha ha
> And them I'll sell them—ha ha ha (NN, 213)

The hunting and skinning of animals associates these men with the totally negative aspect of the fallen world where death and destruction abound.

Another individual whom Reaney uses to portray the negative elements of the fallen world for the child, is the figure of the tramp. Throughout the play The Sun and the Moon, the tramp is associated with negative thoughts and actions. The tramp is described as a "grotesque figure" and "an old centaur", who finds Reverend Kingbird's half-burned diary and shows it to Mrs. Shade. Thus it is the tramp who permits Mrs. Shade to impersonate a figure from the reverend's past. The play contains mention of two other tramps who are associated with evil. One lives in the attic of Mrs. Shade's house, a "one-eyed ex-pugilist tramp" whom she keeps as a bodyguard. The other is the dead tramp on whose face Stephen vomits.

A more expanded portrayal of the evil embodied in the figure of the tramp is found in Names and Nicknames. The tramp of this play, Mr. Thorntree, is always walking the countryside, "looking so mean." Etta claims that "the very look on your face [Thorntree] would sour fresh milk in a pitcher"(NN, 202). Thorntree is a tramp who gloats over his evil accomplishments, proud that "everybody's afraid of me...

Even the children with their names/ Dread my tongue's destroying flames"(NN, 212-3). The flames associate Thorntree with Satan, and Rob calls him an "old devil" to make the identification clear. In the end, the evil contained within Thorntree destroys him, since "He was so balked, his envy and spite were so frustrated that they turned in upon themselves"(NN, 218).

The representatives of evil in all the professions contain other characteristics which ally them to the devil and evil in general. Often they, like the Pharisees of Jesus' day, insist stubbornly on upholding the letter of the law. However, the law they insist upon contains the morality of society, and not, as in the case of the wise old man, a higher order which lies beyond legislation. The members of the legal profession graphically illustrate that they are intent on the law, whatever the result. Yet, other characters demonstrate this niggling attitude. Niles insists that the laws of the university and its senate be maintained, and by doing so obstructs, rather than aids, the teaching process of his comrades in the profession. Thus Niles threatens Edward, "Now--I'll be frank. Tomorrow, if you don't put those weights back and apologize to me, I will recommend to the Board of Regents--" (TD, 186). Niles also reveals to Edward, "secretly, from time to time, I've been checking the papers you mark. And look. *(Picks up a paper.)*You haven't been drawing the line through each page with a red pencil...That's a strictly kept Senate regulation"(TD, 187).

In the same play, Sandy McWhin is insistent that only those with Scottish ancestry should be permitted to wear a tartan, and goes to the extent of ripping off "falsely worn plaid from...people in this town"(TD, 127). Thorntree, in Names and Nicknames, also demonstrates his narrowmindedness through his self-appointed profession of fence viewer. Thorntree's purpose is to keep every farmer pointedly to the law, and so he says "I go around seeing that people's fences are straight." He is shown as he discovers:

> Aye--there's where it goes crooked. It's gone crooked here, too. That post should be a little to the--a whole sliverful of property should really be on this side of the fence. (NN, 198)

George also insists that the letter of the law be obeyed, and he stubbornly argues with Polly; "Polly, yes! You've had your way. Now I want my way. I happen to be a stickler for rules and etiquette. They're the invisible skeleton of society"(EE, 51).

Another typical characteristic of the male representatives of evil is their overwhelming desire for revenge. It is their belief that the world has wronged them, and these men are entitled to repay the evil. Thus the tramp despises Reverend Kingbird who could lie "under a tree reading a book while he tramped by in the sun"(SM, 104). The tramp desires revenge, and is sadistically delighted to witness the reverend's supposed downfall. George desires revenge on Kenneth for the incident in their childhood at the Sunday School picnic, and Eldred in Listen to the Wind wants to get even with Geraldine and send her back to where she came from; he says to her sadistically, "From this moment on you are a ruined woman. A penniless outcast. For years I've longed to have revenge on you for the humilities you've made me suffer"(LW, 93). Thorntree, in Names and Nicknames, swears "I'll get you reverend/ I'll some evil to you send", and extends the curse of evil onto the entire community saying "I have sworn revenge on every child in the neighbourhood and my special revenge against babies."(NN, 202).

The example of the evil contained within the male characters serves many purposes for the young person with whom they come in contact. The prime purpose is that it permits the child to experience the evil inherent in the fallen world, and come to an awareness that although it is not always possible to completely conquer evil, there is at least an opportunity "to hold it in check through self-awareness and struggle and through confronting it directly."[13] The child of Reaney's work comes to agree with Jung where he says, "the view that we can simply turn our backs on evil and in this way eschew it belongs to the long list of antiquated naiveties. This is sheer ostrich policy and does not affect the reality of evil in the slightest."[14] Thus the portrayal of the evil males contains a source of evil and negative action from whose power and control the children striving for salvation must learn to free themselves.

The negative males also provide the children with examples of individuals who ignore the possibility of salvation, and remain instead in the fallen and evil world. These evil characters choose to disregard the wise and beneficial counsellors of each play, preferring, instead to ally themselves with the other cruel and negative characters who represent the fallen world. The child who comes under the influence of the evil males eventually realizes that unless an escape is found, and the step towards liberation taken, the child, too, has the potential to become another negative and evil person. Fortunately the child is guided and directed by the wisdom of the knowledgeable characters of the plays, and so comes to view the fallen world as the perverted and misdirected situation that it is.

CHAPTER III

THE EVIL MALE--ONE ASPECT OF THE FALLEN WORLD

NOTES

[1] Aniela Jaffé, *The Myth of Meaning in the Work of C.G. Jung*, R.F.C. Hull, translator(1967; rpt. London: Hodder and Stoughton Limited, 1970), p. 109.

[2] Jaffé, *The Myth of Meaning*, p. 109.

[3] Joseph Campbell, *The Hero with a Thousand Faces*(Princeton: Princeton University Press, 1949), p. 21.

[4] C.G. Jung, *The Archetypes and the Collective Unconscious*, R.F.C. Hull, translator(New York: Bollingen Foundation Inc., 1959), p. 215.

[5] James Reaney, "Winnipeg Sketches", *The Canadian Forum*, 35 (November, 1955), 175-6.

[6] C.G. Jung, *The Integration of the Personality*, Stanley Dell, translator(London: Routledge & Kegan Paul, 1954), p. 69.

[7] C.G. Jung, *Aion: Researches into the Phenomenology of the Self*, R.F.C. Hull, translator(New York: Bollingen Foundation Inc., 1959), p. 46

[8] Robert Graves, *The Greek Myths*, Volume I(1957; rpt. 2 volumes in 1, New York: George Braziller, Inc., 1957), p. 120.

[9] Jung, *Archetypes*, p. 109.

[10] Jung, *Archetypes*, p. 322.

[11] James Reaney, *One-man Masque*, in *The Killdeer and Other Plays*(Toronto: The Macmillan Company of Canada Limited, 1962), pp. 175-93.

[12] James Reaney, "Ten Years at Play", *Canadian Literature*, 41(Summer, 1969), 53-61.

[13] Jaffé, p. 95.

[14] Jung, *Archetypes*, p. 322.

CHAPTER IV

THE WISE WOMAN--A STIMULANT TO THE SOUL

In literature, the figure of a woman sometimes connotes an aspect of the unconscious known as the anima; a figure which "to the primitive and to the man of the classic age. . . appears as a goddess or demonic woman; while for mediaeval man...the Queen of Heaven and the witch."[1] In Reaney's iconography, the anima is split into positive and negative representations, with only slight mention of a merging of forces. Thus, the evil and witch-like figure in Reaney's plays connotes the negative qualities of the anima(or the shadow), while the helpful and wise woman is symbolic of the anima's "radiance of power and superiority."[2] The image of the anima, according to Jung, parallels the figure of Echnida, who is a "mixed being; a beautiful maiden above, a hideous serpent below."[3] Further, Jung feels that "This double creature corresponds to the picture of the mother; above, the human, lovely and attractive half; below, the horrible animal half, converted into a fear animal through the incest prohibition."[4] Reaney divides the Echnida in two: with the wise woman representing the "human, lovely and attractive half", and the cruel mother signifying the "horrible animal". Reaney permits the wise woman to stand opposite the cruel mother, as "the positive, beautiful, good, admirable and lovable human figure [is contrasted] with a daemonic, misbegotten creature who is negative, ugly, evil, despicable and an object of fear."[5]

It is the figure of the wise woman, then, who becomes another stimulant for the hero's soul, as she encourages him to recognize and utilize his potential. The wise woman becomes a mother-goddess who can "give magical psychological aid... [and protection] from physical as well as from spiritual danger, [and] serve to support the mind in its meditations on the mystery of being."[6] Paralleling the women in the medieval organization of the *Fedeli d'Amore*, the wise women of Reaney's plays "symbolize the transcendent intellect, Wisdom. [and] Love of a woman [which] awakens the adept from the lethargy."[7] Thus, to some extent, the wisdom of the wise woman is associated with the wisdom of the sagacious old man, but the woman also provides a positive maternal image found to be lacking in the figure of cruel mother. The positive aspects of this wise woman are usually posited within several characters in each play, as Reaney attempts to indicate that the archetype of the wise woman embodies both older and younger women. The youthful representations of the anima will be examined first.

Angela, in the inner drama of Listen to the Wind, possesses a youthful soul which parallels Owen's in its search for eternity and salvation, yet Angela becomes a female Christ figure since she contains within herself aspects which aid in her own salvation and Arthur's(Owen's). Thus, in the second ending of the inner play, Angela is shown to possess the strength and wisdom to overcome the double-dealings of a Judas Iscariot father, and a cruel betrayal. Here, like the cult of the *Fedeli d'Amore,* love is the dominant factor which permits both Angela and Arthur to experience some measure of salvation. Thus, although the mother is the first carrier of the anima image, gradually, "By way of the sister and other figures, the image is then transferred to the loved woman."[8] Angela, and the love she embodies, "stands for the loyalty which in the interests of life he [Arthur] must sometimes forgo; [thus] she is the much needed compensation for the risks, struggles, sacrifices that all end in disappointment; she is the solace for all the bitterness of life."[9] The love philosophy is strongly endorsed by Reaney, and his plays constantly underscore love's redeeming element.

In Three Desks, Edward admits to Tuckersmith that it is Mia's love which is the main stimulant to his soul; and Edward explains, "Well, of course. But then--without that [Mia's love] I'd have collapsed about now. But with it--the nervous possibilities around this place are so huge--love may just support me till tomorrow"(TD, 153). Polly, in The Easter Egg, is another wise young woman who is allied with the love philosophy expounded by Reaney. It is Polly's love for Kenneth, and her willingness to give him a chance and treat him like a human being, that enables Kenneth to overcome the barrier of his father's suicide. Polly has the wisdom to understand that Kenneth must be provided with the words to break through the mental barrier Kenneth himself has erected, for without new words, Kenneth remains:

> A sleeping young clever and talkative
> Young man whom I can never wake
> No matter what whistle or bell or call I use.
> Sometimes he reaches up to me and I
> Reach down to him. But our hands touch the glass
> Of impossibility and you sink back to sleep. (EE, 24)

Bethal, the evil stepmother who neglects her charge and helps to construct and perpetuate Kenneth's mental problem, claims to have tried to work with Kenneth but everything repeatedly ends in failure. Polly understands why, and explains to Bethal, "You didn't try love. You didn't really like him at all, did you? You certainly don't like him now"(EE, 32). In stark contrast, Polly is ready to sacrifice herself for Kenneth, and "for two cents", she says, "I would marry Kenneth"(EE, 32), and comes close to carrying that out. Through her love, Polly is also able to stimulate George's soul toward salvation, for Polly's influence permits George to recognize, however superficially, that "evil is accidental, love is permanent"(EE, 59).

Somewhat like Polly, Rebecca, the wise woman in The Killdeer, provides "love's solution to the puzzle of hatred" (K^2, 223), through marriage. Once Rebecca marries Eli, she realizes that Eli is in the dreadful grip of Clifford Hopkins, and that it will be difficult to ever bring Eli to salvation. Nonetheless, Rebecca graphically illustrates, as Jung says, "the conquest of the soul is in reality a work of patience, self-sacrifice and devotion."[10] Rebecca refuses to be defeated, and feels it is never too late to help Eli. It is Rebecca's constant belief about Eli:

> There's still something there. It's worth while.
> And the fight still goes on between me and him
> For Eli's soul even though Hopkins is dead. (K^1, 49)

To Rebecca, Eli resembles a doll which was sold to her by a peddler, a doll which was innocently "stuffed with filthy rags/ Stripped from dead beggars and outcasts"(K^1, 49). In her love for Eli, and in one last desperate attempt to save his soul, Rebecca says, "I made one last throw/ For his soul. I threw myself"(K^1, 51). Thus, the Rebecca who waits up with her six-hundred baby chickens "To see that the weasel didn't get them"(K^2, 220), also protects Eli from death.

Rebecca is associated with other positive and life-enforcing principles. She notices the moon and clouds and finds them wonderful. To Mrs. Budge, Rebecca is the "goodest, sweetest thing I ever set eyes on"(K^1, 32), and even Madam Fay acknowledges that Rebecca inherits a "bonny look" from her mother. Like Rebecca, Alice in Night-blooming Cereus, is connected with the positive element in the anima through her natural beauty. She is described as *"a beautiful young girl whose shoes look like bare white feet and whose hat looks like long fair hair"*(NbC, 196). By emphasizing the beauty of both Rebecca and Alice, Reaney is attempting to set the figure of the anima apart, just as Jung notes,

> The *maiden* is often described as not altogether human in the usual sense; she is either of unknown or peculiar origin, or she looks strange or undergoes strange experiences, from

which one is forced to infer the maiden's extraordinary, myth-like nature.[11]

Bible Sal, in Colours in the Dark, emphasizes again the redeeming element of love which the anima figure embodies,as she attempts to bring her cousin closer to salvation. It is Bible Sal who gives the cousin the large leaf that they find on an island, big enough that "Adam and Eve could have hidden all their shame in it"(CD, 69). It is this leaf which symbolically becomes the "first green leaf of love"(CD, 62).

Bible Sal also meets her cousin by chance, when he is on the brink of losing his faith at University College. She demonstrates vividly for the students of religion at the college how faith in the Holy Ghost can be a physical reality. Through the incident, Bible Sal adds another dimension to the wisdom of the anima: the element of faith.

The play The Sun and the Moon has two young women who maintain the stance of the wise anima. Susan Kingbird is shown to be immune to the wiles of Mrs. Shade through virtue of intelligence. However, Susan is more than just immune to Mrs. Shade's philosophy, since Susan stands diametrically opposed to the evil abortionist by representing the fertility implicit in a positive anima. The reason for including fertility in the virtues of the anima is "as Ruth Underhill has pointed out [that] the mysteries of childbirth...are natural mysteries...and remain to this day what they must also have been in the beginning, primary sources of a religious awe."[12] In The Sun and the Moon, Susan is allied with fertility as she delivers Mrs. Lacey's seventh child, throws rice after Ellen and Frank and assures them they will have a "fabulous" baby. Ellen Moody is another representative of the anima's fertile nature, since she is already pregnant. The girls also represent the anima which is the "goddess-mother of many names" recognized and associated with "the sown earth"[13], since both girls are connected with delightful and productive aspects of nature. Ellen helps her father stook up wheat(SM, 102), and Susan enjoys listening to the late afternoon sounds of nature with her father, the Reverend Kingbird.

Both girls are also seen to maintain the wisdom and insight of the anima. Susan can reveal to Stephen, "As a matter of fact, I know the person you're pretending to be"(SM, 133). Susan also knows, through a scientific method of blood analysis, that Stephen is not Reverend Kingbird's son or Mrs. Shade's. Recognizing that Susan is piercing the false situation, Stephen claims that she's wonderful, and says, "I guess you're almost her[Mrs. Shade's] match"(SM, 133). The woman who does prove to be evenly matched with Mrs. Shade is Ellen Moody, who exposes Mrs. Shade for the benefit of the town, as the evil abortionist that she truly is. Thus Ellen helps to bring the townspeople to their senses and salvation, just as Susan makes a fling for Stephen's soul when she asks him to "Come across into our kingdom"(SM, 135).

The figure of the anima incorporates not only the young but also the older more mature figure, as it points to the fact that "every mother contains her daughter in herself and every daughter her mother, and that every woman extends backwards into her mother and forwards into her daughter."[14] Thus, in The Killdeer, it is left to Rebecca to resolve the old misunderstanding between Madam Fay and Rebecca's mother. Rebecca chooses to solve the puzzle with neither love nor hate once she understands what it is Madam Fay really desires:

> Not this *mimes slap*
> Nor this *a caress* —but this!
> *She grabs hold of Madam Fay's hands and whirls around and around with her. Like two children playing at spinning they laugh and enjoy themselves.* (K^{1}, 87)

Here Rebecca is seen as a direct extension of her mother. In this play, however, the mother herself is a figure in her own right, for we hear about her through Rebecca, and through Madam Fay's explanation of a major conflict in her life. Rebecca's mother is seen, therefore, as a wise woman who aptly bridges the gap between the youthful and older representatives of female wisdom: she is Rebecca's mother and therefore older, but the main incident in which she is involved takes place in her youth. In retrospect, Madam Fay acknowledges that Rebecca's mother was attempting to bring Madam Fay to an awareness of salvation, by trying to teach the foster-sister to love herself. The excess of love, however, is seen to have had an adverse effect upon Madam Fay, for she was jealous of the sister's ability to love and forgive generously. Madam Fay can later admit, "She [Rebecca's mother] loved me--I hated her for that/ Because it was so easy for her and I couldn't--

love me"(K^2, 253). Madam Fay exhibits extreme exasperation and envy as she notes, "I killed your bird and still you loved me—"(K^2, 256). Madam Fay cannot tolerate such love and powers of forgiveness, and she states,

> The one thing I wanted,
> I wanted for her to come at me and hit me
> Over and over again for what I'd done.
> ....
> I didn't want her forgiveness. I wanted her anger, (K^2, 254)

Indeed, Madam Fay wanted proof that Rebecca's mother could be as corrupt as Madam Fay herself, and the latter claims, "How can you grab hold of light with arms of dark? No, the light must give you a stair of darkness first"(K^2, 254).

Alice, in Night-blooming Cereus, is also associated and confused with her mother, first by the children who greet Alice upon her arrival in the town, and later by her grandmother, Mrs. Brown. Alice underscores again the anima principle that "the mother is both old and young, Demeter and Persephone."[15] Alice's identification with her mother is similar to Rebecca's: in both cases it is the daughter's duty to carry out an act of forgiveness left uncompleted by the mother's death.

Other plays have older women who represent the anima, and who are associated with, but not related to, the younger representations. In Listen to the Wind, Tabby is a more mature woman who embodies some positive elements of womanly love and wisdom. Tabby is shown to possess insight as she realizes that the doll given to Angela by Geraldine, with the latter's dead baby's bone concealed within it, is "all right as dolls go. But I'd throw it in the fire just the same"(LW, 54). To Angela, Tabby gives companionship and sustenance, for she "nursed my dying mother", says Angela, "and was my only woman friend"(LW, 85). Tabby also becomes a classical Eumaeus and reveals to Arthur, like a returning Odysseus, the state of affairs at home. (Eumaeus is a figure of whom Reaney is particularly fond, and he mentions Eumaeus specifically in The Boy with an R in his Hand, saying, "the boy's name should be Eumaeus, not Alexander, after the old swineherd who recognizes Odysseus, you know "[16]).

The Easter Egg incorporates two older women of wisdom who never appear on stage, but who are referred to in several instances. The more predominant figure is Kenneth's godmother (incidentally, Polly is Bethal's godmother), a person whose function would imply she would be both sagacious and spiritual. Thus it is the godmother who "Blessed the day she persuaded Dr. Birch/ Not to commit Kenneth three years ago"(EE, 11), and whose dying wish is for Kenneth to be removed from Bethal's grip, and placed in the care of the wise Ira. The godmother, symbolically named Mrs. Fuller, did begin to work with Kenneth, and is responsible for giving Kenneth the glass easter egg.

The second older and wise woman of the play is Bethal's mother, an older representative of the earth mother. Bethal's mother aptly illustrates through her life itself, that "our earth-bound quality does not mean that we cannot grow [spiritually] on the contrary, it is even the *conditio sine qua non* of growth."[17] Polly comments: "George happened to drive me past her shack last night and I saw her smoking on the stoop. She's tremendous"(*EE*, 38). Indeed, Bethal's mother *is* tremendous, for she can overcome Bethal's evil, and Bethal admits, "My mother used to knock the stuffing out of me"(*EE*, 39).

In *Colours in the Dark*, there is also two women who are mature representations of the anima. Miss Miller, the piano teacher, is an older woman who embodies positive anima characteristics, as she, like Mr. Winemeyer, instructs the soul of the hero, and returns to him the piece of star that he had lost. Granny Crack is also an old and wise person; she claims to know about the world before the ice age, and of the wars between the trees. Granny Crack adds to the anima the element of a creative and vital imagination.

Like Miss Miller in *Colours in the Dark*, Mrs. Fall in *The Sun and the Moon*, is an older figure and a wise woman, who gives the children music for their souls through piano and singing lessons. Mrs. Fall is portrayed as an understanding figure, who encourages the newly weds to escape immediately from Edna Moody's domination. Mrs. Fall also returns with Ellen and Frank to reveal the true identities of the individuals involved in the Shade impersonation.

In *Night-blooming Cereus*, Mrs. Brown is shown as the mature counterpart to Bible Sal, for she is endowed with a strong faith, and with the wisdom and patience to wait for her daughter's return. Mrs. Brown is also an earth-mother, and is described as someone who

> *could easily take care of granaries. That is, if you were to offer her the job of fixing and running a threshing machine she could do that and plant and harvest a whole farmful of crops too. Instead of a farm she has a windowsill, each flowerpot a field and no harvest except a heart and mind filled with the delight of watching and waiting.* (NbC, 196)

Examining all the images of female wisdom which Reaney portrays in his plays, one might almost think he took as his basic model the Roman Catholic "Litany of Loreto", addressed to the Virgin Mother Mary, and then expanded and exploited each of the virtues enumerated:

> She is there called the Holy Mother of God, the Mother of Divine Grace and Mother of Good Counsel; the Virgin most renowned, Virgin most powerful, Virgin most merciful, Virgin most faithful; and she is praised as the Mirror of Justice, Seat of Wisdom, Cause of our Joy, Gate of Heaven, Morning Star, Health of the Sick, Refuge of Sinners, Comforter of the Afflicted, and Queen of Peace.[18]

Although Reaney certainly does not value virginity as a virtue, he does, at the same time, utilize characteristics of a divine woman, in order to present a strong figure who can further aid and direct the hero on the spiritual road to salvation.

CHAPTER IV

THE WISE WOMAN--A STIMULANT TO THE SOUL

NOTES

[1] C.G. Jung, *The Integration of the Personality*, Stanley Dell, translator(London: Routledge & Kegan Paul, 1940), p. 79.

[2] C.G. Jung, *The Archetypes and the Collective Unconscious*, R.F.C. Hull, translator(New York: Bollingen Foundation Inc., 1959), p. 200.

[3] C.G. Jung, *Psychology of the Unconscious: A Study of the Transformations and Symbolisms of the Libido*, Beatrice M. Hinkle, translator(New York: Dodd, Mead and Company Inc., 1916), p. 204.

[4] Jung, *Psychology of the Unconscious*, p. 204.

[5] C.G. Jung, *Aion: Researches into the Phenomenology of the Self*, R.F.C. Hull, translator(New York: Bollingen Foundation Inc., 1959), p. 225.

[6] Joseph Campbell, *The Masks of God: Primitive Mythology* (New York: The Viking Press, 1959), p. 139.

[7] Mircea Eliade, *Birth and Rebirth: The Religious Meaning of Initiation in Human Culture*, Willard R. Trask, translator(New York: Harper & Brothers Publishers, 1958), p. 127.

[8] Jung, *Integration of the Personality*, p. 114.

[9] Jung, *Aion*, p. 13.

[10] Jung, *Archetypes*, p. 241.

[11] Jung, *Archetypes*, p. 186.

[12] Campbell, p. 372.

[13] Joseph Campbell, *The Masks of God: Oriental Mythology* (New York: The Viking Press, 1962), p. 40.

[14] Jung, *Archetypes*, p. 188.

[15] Jung, *Aion*, p. 12.

[16] James Reaney, *The Boy with an R in his Hand: A Tale of the type-riot at William Lyon Mackenzie's printing office in 1826*(Toronto: MacMillan of Canada Limited, 1965), p. 35.

[17] Jung, *Integration of the Personality*, p. 138.

[18] Campbell, *Masks of God: Primitive Mythology*, p. 139-40.

CHAPTER V

THE CRUEL MOTHER—ANOTHER REPRESENTATIVE OF THE FALLEN WORLD

Reaney, and the children in the plays he writes, see the fallen world as a place which exhibits many ambivalent elements, thus the image of the cruel mother is not a symbol of pure evil. The cruel mother is connected with the devil, weasel, fox and burdock plant--all symbols of evil in Reaney's iconography--but there is still the possibility of a positive element which is permitted to intrude. Like Jay Macpherson, Reaney and the children come to recognize "how useful evil can be. It can get you to the Holy Land. It's amusing and it provides a muddy filthy nest for humanity, which is some sort of protection from complete nothingness."[1] Thus Mrs. Shade, the cruel mother in The Sun and the Moon, can say with some honesty, "Come now! Be Christian and forgiving. Condemn the fault but not the doer. Confess! I'm good to talk about. I'll last you a life-time. Won't I—"(SM, 166).

In Reaney's work, the creation of the cruel mother is also Reaney restating in different terms

> the down-going and the upcoming *(kathodos* and *anodos)*, which together constitute the totality of the revelation that is life, and which the individual must know and love if he is to be purged *(katharsis=purgatorio)* of the contagion of sin (disobedience to the divine will) and death (identification with the mortal form).[2]

Good and evil are a necessary part of the process which eventually leads the hero toward salvation. Reaney notes the alliance between good and evil, in the poetry of the late nineteenth century Canadian poet, Isabella Valancy Crawford. Of the process in her work Reaney says:

> The evil brother is sometimes clever enough to see that he is as much a child of the daffodil as his good brother and that they are really working at the same reconstruction of Eternity. Only if the good brother is extremely stupid will the evil brother become a completely black daffodil abyss type, but then of course he becomes so extremely horrible that the tension of dread arouses the good brother's intelligence and he rights a lopsided dangerous situation.[3]

Reaney views Crawford's creation of the evil brother in the same way as his creation of the cruel mother, and recognizes that both figures are based on an archetypal and mythological image. In symbolic language, it is a figure which represents the

> descent into the underworld, a sinking back into the womb, resulting in the extinction of consciousness, the death of the ego. Consciousness is engulfed by the darkness of the unconscious, which is also a parallel to the Terrible Mother, who represents the hungry maw of hell. In functional and psychological terms, this means a sinking back of the libido into the unconscious. In order that the individual may be freed from it deadly embrace, a "rescue" is needed, such as is described in numerous stories of heroes.[4]

The cruel mother, then, represents a force with evil connotations which the hero must confront and conquer in order to proceed toward salvation. In this aspect the cruel mother assumes the role of the dragon in medieval mythology. Reaney notes that "in both Spenser and Yeats the Dragon, the world of evil...are extremely valuable personages. Without them the hero could never find himself."[5] The mother is like the dragon, since, once one "has conquered the mother, one can free one's self."[6] Mrs. Shade in The Sun and the Moon, is specifically allied with the dragon through constant mention of her as a monster.

Eliade notes that in primitive initiation rites, the concept of rescuing the child from the mother is found in the first ceremony of separation of the children from the women. Here an attempt is made to encourage the youths to develop mentally and physically on their own. Eliade says of the process:

> the meaning of this first part of the ceremony, the separation of the neophytes from their mothers, seems quite clear. What we have is a break...with the world of childhood—which is at once the maternal and female world and the child's state of irresponsibility and happiness, of ignorance and asexuality.[7]

Often, the mothers try to hold their sons in the dependent state of childhood, thus in the fallen state, for childhood, like the fall itself, is "a condition in which a human being is far from being in possession of his wholeness."[8] The first act of The Killdeer emphasizes that the children must free themselves from mothers if the youths are going to grow and mature, but as Alvin Lee notes, the first act also reveals "the extreme reluctance of the parent to let this happen."[9] Thus Harry knows that his mother reads letters "and diaries and my bank book/ And my dirty linen", and this makes him determined to escape from his mother's tyranny. Once Harry begins to think on his own, however, his mother panics and cries, "Oh, I'm losing my little boy. He's changed—/ He'll pass me by on the street--his poor old mother"(K^1, 29).

Bethal, the cruel stepmother in The Easter Egg, is also threatened when Kenneth's speech hints at rebellion, but she feels secure again when Kenneth chants "pretty knives and forks and spoons"(EE, 5). In the same play, George's parent also illustrates excessive mothering tendencies, and he says of her, "She'd never wait till I could start my meal. She'd pitch in and feed it to me like a baby till I was twelve. She just shovelled it into my mouth"(EE, 58). Eli, of The Killdeer, also realizes that his mother possesses the desire to keep Eli from growing and maturing, and he tells Harry,"The hawk...circling in the sky. The hawk/ Has shut you from me in a tower of air and a field of fear"(K^1, 66). In Listen to the Wind, Owen must grow to find another love other than his mother's, as must the baby ghost in the inner drama.

Throughout, the cruel mother remains the initial source and perpetuator of the fallen condition in which the child finds himself, since the young child is "as a rule, shaped by his mother."[10] In his own psychological counselling, Jung always made it a point to

> look first for the cause of infantile neuroses in the mother, as I know from experience that a child is much more likely to develop normally than neurotically, and that in the great majority of cases definite causes of disturbances can be found in the parents, especially in the mother.[11]

Due to the fact that the relationship between the child and the mother is both complicated and elusive, the cruel mother assumes the role of the trickster who plays malicious jokes on people and who, from time to time, like the shaman or medicine-man, "only...fall victim in his turn to the vengeance of those whom he has injured."[12] The cruel mother, like these men, becomes a mock saviour as she suffers discomfort and actual pain in the indirect attempt to bring people to salvation. Mrs. Shade, in The Sun and the Moon, makes a direct comparison between herself and Christ, and says to the people of the community, "maybe *I* can prove to you, and to what lies beneath this cloth, prove to you in a blinding, lightning flash that I am *from* God!"(SM, 153). The God to which Mrs. Shade refers is the God Owen thinks of while speaking with Mitch:

MITCH: Don't you believe in God, Owen?
OWEN : Sometimes--I think he's the evillest person around.
MITCH: You mustn't say that Owen. He died for you on the cross.
OWEN : He--the older one didn't Mitch. He made the tree that the cross was cut out of, don't forget. (LW, 98)

As apt retribution for a mock saviour, after the revelation of the cruel trick played by Mrs. Shade on the whole community, the duped ladies in The Sun and the Moon suggest that in punishment she should be "ducked in the river", and another shouts "Hang her! Hang her high as Haman! Hang her!", while another feels everyone should "strip her, whip her with thorns--then roll her in salt!"(SM, 165).

The cruel mother in Listen to the Wind's inner play suffers from the fact that Douglas is in possession of letters which tell of the killing of their child, which Douglas uses as instruments of blackmail and torture towards Geraldine herself. Mrs. Taylor, half responsible for the deaths of her children, suffers in the ordeal though assumes a hardened air in order to steel herself to their deaths. Madam Fay, in The Killdeer, also suffers, for the one man that she loves is killed by natural causes in the first version, and by herself in the second.

More characteristically, the trickster hints at Christ since

> only out of disaster can the longing for the saviour arise--in other words the recognition and unavoidable integration of the shadow create such a harrowing situation that nobody but a saviour can undo the tangled web.[13]

A true saviour is needed to counteract the tricks of Mrs. Shade and the false use of religion by Lady Eldred. The intricate situations created by the trickster necessitate a real saviour for Angela and Owen in Listen to the Wind, one to save Kenneth from Bethal in The Easter Egg, and another to rescue Eli in The Killdeer.

Initially the trickster is successful because she works upon qualities which lie hidden within the individuals who are duped: qualities which these people choose to forget or sublimate. The trickster bares these evil qualities, plays upon them, and forces the individual to search his soul to discover "his own hidden and apparently harmless shadow has qualities whose dangerousness exceeds his wildest dreams."[14] This is the effect that Mrs. Shade has upon Edna, and that Madam Fay has upon Mrs. Budge. Precisely because of the element of self-evaluation, Jung feels the myth concerning the trickster has been preserved and developed, and

> like many other myths, it was supposed to have a therapeutic effect. It holds the earlier low intellectual and moral level before the eyes of the more highly developed individual, so that he shall not forget how things looked yesterday.[15]

To indicate the important aspect of self-knowledge, at times the identification between the individual and the cruel mother is indicated through "I am you" equations. Thus Stephen shouts to Reverend Kingbird:

> Leave me alone. I am her son!
> Not in the flesh but in the spirit.
> I feel the pus that she calls blood
> Jellying in every creek and inlet
> Of my body. The stinking freemartin
> That cavorts in the stable of her mind
> Stables in mine too. My own breath
> Is her breath, my hands and eyes hers.
> I am her! (SM, 163-4)

There is also a close connection between Harry and his mother which is revealed in the first act of The Killdeer when Harry tells her, "I'll do what you want me to do/ Simply to show you what you're like"(K^1, 28). Harry also suggests sarcastically to his mother:

> When I'm asleep
> Why don't you take off the top of my head
> And put your hand in. What could I show you
> Mother, except yourself? (K^1, 11-2)

Eli, too, is in the grips of his old and cruel mother, who underscores their similarity when she says to him, "I'll be--Eli! You'll be me. You'll be mine"(K^1, 63). Reaney uses the identification to point to the fact that the evil and cruel mother is associated with the negative and fallen aspects of the person whom others in the play are attempting to bring to salvation. The identification may stem from an indirect recognition of the cruel mother's major role in the negative and restricting process which is keeping her victim tied to herself and the fallen world. With the identification, the cruel mother also underscores her own ambivalence,showing that she incorporates aspects of both good and evil, and although her plots and tricks are malevolent, they are often found to emanate from a thwarted childish desire which still plagues her soul. Alvin Lee indicates this with regard to Madam Fay, who seems "like a self-motivated principal of evil...[however] In her own undeveloped mind she is simply playing an elaborate joke on the whole world."[16] Mrs. Shade also admits she was playing a nasty trick on the whole community and tells them, "Sure I fooled you. Can't you take a joke?", and for what she got out of it:"Nothing. Amusement. Boredom. Nothing. You were fun for a while"(SM, 165). There are hints of the joke early in the play as Mrs. Shade drugs Andrew and tells him they are going to "Play a game with Mrs. Moody and the other church ladies "(SM, 149).

Besides the figure of the trickster, the cruel mother assumes other characteristics which are more serious and more difficult to penetrate. On is the image of the "terrible mother" which may, as Jung suggests, emanate from a disguised desire to commit incest:

> In order not to become conscious of his incest wish...the son throws all the burden of the guilt on the mother, from which arises the idea of the "terrible mother." The mother becomes for him a spectre of anxiety, a nightmare.[17]

To indicate this, several cruel mothers are involved in an aspect of deception and disguise. Madam Fay is, throughout *The Killdeer*, selling a perverted beauty and tells Mrs. Gardner, another cruel mother, "If you need more beauty, you need me"(K^1, 4). In the second version of the play, Madam Fay employs reverse psychology as she shouts about beauty to Mrs. Budge and Mrs. Delta who are hiding:

> If You're absolute hags--don't come out to see the'
> Woman who's come to make you beautiful.
> I'll give you to the count of seven! I'll
> Just not understand why people like you ladies
> Run--over there in the pantry--run, run
> Whenever I come into view. You must be shy,
> Either that or you're afraid to be beautiful. (K^2, 234)

Geraldine, the cruel mother of Listen to the Wind, also exhibits elements of the beauty facade. In an old hut in the forest, Arthur finds "a battered old tin box", whose contents reveal "some ribbons and a paste diamond brooch." Angela guesses the purpose of the items and says, "Poor thing, she[Geraldine] made herself beautiful for him"(LW, 68). Mrs. Shade in The Sun and the Moon also claims, "Long, long ago I was young and I was pretty"(SM, 122). Bethal, in The Easter Egg, proudly boasts; "Polly, I find it marvellous I'm still attractive to men. To know the old firefly in the swamp is still wink-wink-winking away"(EE, 63).

Often the women who think of themselves as beautiful, imagine that the rooms or the houses they inhabit also exhibit an element of beauty. Harry's mother, in The Killdeer, says of her front parlour, "I think the whole room's real pretty!/ I started it from nothing twenty-five years ago/ And look at it now!"(K^1, 12). Yet Harry presents the correct focus in his description of the room:

> This room! This room!
> These brown velvet curtains trimmed with
> One thousand balls of fur! Fifteen kewpie dolls!

> Five little glossy china dogs on a Welsh dresser!
> Six glossy Irish beleek cats and seven glass
> Green pigs and eight blue glass top hats and
> Five crystal balls filled with snow falling down
> On R.C.M.P. constables. Two little boys on chamber
> Pots: Billy Can and Tommy Can't. That stove—
> Cast iron writhing and tortured curlicues! (K^1, 12)

Harry explicates further by saying, "This is your room, Mother. Your mind is like this/ It's where I've spent most of my life and it's not/ Real pretty"(K^1, 12). A parallel is found with Stephen and Mrs. Shade, since the latter asks, "What's the matter with my house/...I've got a piano in my house, haven't I?"(SM, 144). Stephen notes, however, that Mrs. Shade's house is a symbol of all the filth and rottenness found in humanity, and represents Mrs. Shade herself. Thus, the image of the "terrible mother" is seen to represent innumerable evils for the children who come in contact with the figure.

In turn, the image of the "terrible mother" is associated with several horrifying figures in mythology. One is the representation of the mother as a Sphinx, which in its traditional form is a "half-human, half-animal creature."[18] The children of Reaney's plays posit all the negative aspects of the Sphinx in the cruel mother, by identifying her with cruel animals, or animals with strong negative connotations. Thus, in The Killdeer, both Mrs. Budge and Mrs. Gardner are like

> a pair of old hens in the barnyard
> Chasing a bit of thrown-away meat,
> A delicious titbit thrown out in the butchering. (K^1, 18)

They are also two carrion crows searching for the "delicious decaying smell" from the dead horse or the still-born calf, driven on by the "delicious unsavory rotting stink"(K^{1}, 17). In the same play, Madam Fay becomes "a bird of prey"(K^{1}, 77), and a "fox doubling back and forth/ In the swamp"(K^{1}, 81). Bethal, in *The Easter Egg*, is shown to exhibit qualities of unpopular animals: she's "famished like a wolf"(EE, 6), and while in university is said to have "led the pack"(EE, 11). Bethal feels that the little girl who put her hand through the fence to pick berries was lucky to have the hand tied to the fence: Bethal would have "bitten it right off"(EE, 20).

In *Listen to the Wind*, Geraldine, and thus Mrs. Taylor who plays the role, are cursed by the ghost of her murdered baby, to be "seven long years a wolf in the woods." Geraldine accepts the curse and retorts, "God help the deer whose throat I catch my teeth in"(LW, 28-9). Geraldine is also described as an oily fox, and while young she says she "bit and scratched" like an animal to save her life. In *The Sun and the Moon*, Mrs. Shade is like "an old fox trying to catch a young bird in a thicket"(SM, 150), and Reverend Kingbird calls her the "lady of Death who sits/ There grinning--like a full spiderweb"(SM, 163).

The image of the "terrible mother" expands into a general portrayal of evil, and thus

> this mother does not only become the mother of all abominations, but also in truth the receptacle of all that is wicked and unclean...Thus the mother becomes Hecate, the underworld, the City of the damned itself.[19]

Madam Fay is shown to desire the life of the underworld, and prays for her foster-sister to send her "hatred soon. Send me Hell/ To consume me"($\underline{K}^2$, 256). Madam Fay also indicates her potential for incarnations of evil in a speech to Eli in which she says:

> I'll be the orange devil waiting in the stove
> I'll be the chimney trumpeting the night
> Sucking in the cloud with the lightning eels.
> I'll be the wind moaning in the old pantry
> Whistling for some stale pie.
> I'll be the back door tapping like a blind man
> I'll be the cistern dripping like an idiot's mouth
> I'll be the ratcoach rattling down the wainscot road
> I'll be the lock and keyhole of the front door
> Crying like an iron baby crouching with the north
> Wind wailing through its keyhole mouth.
> I'll be the clock striking--half past twelve, one
> O'clock or is it half past one? I'll be the bannister
> In the velvet hand of darkness. ($\underline{K}^2$, 264)

Mrs. Budge recognizes that Madam Fay exhibits characteristics of the underworld and asks her,

> What's in your heart, your secret heart. Is it a frog?
> Or a king and a queen killed in a cellar?
> Or a starved rat? Or a mess of gray beetles?
> Or a large fat snail? Or is it wild men dancing round
> a fire? ($\underline{K}^1$, 57)

Mrs. Budge and Mrs. Gardner are also associated with the underworld through Medea and her killing of her children, and through Hecate, the goddess of witchcraft and black magic. Eli asks Clifford about Mrs. Gardner's house, "Do you suppose/ Witches live here?"($\underline{K}^1$, 23). The child of one of Reaney's early short stories also uses a witch analogy in connection with his Aunt Geraldine:

> I used to think, as I stepped into Aunt Geraldine's room, that perhaps I was coming into some witch's den whose floor had been hollowed out in the centre with the witch's satanic dances ...Occasionally, there could be heard from Aunt Geraldine's room a faint tapping noise; a careful, meticulous tapping as if a wicked dwarf were carefully fastening a witch's shoe to her bedroom floor.[20]

Reaney acknowledges that he has been asked why he "always write[s] about Witches."[21]

In The Easter Egg, Bethal is associated with the underworld through the "wee furry black devil"(EE, 6), which is later referred to as *"her friend the bat"*(EE, 41). Bethal is part of the pagan world,as is Madam Fay, for Bethal "couldn't take communion because [she'd] never been christened"(EE, 37). Bethal also lives a "twisted life" as she incites others to deeds of "Hunting, killing and burying"(EE, 77). Further, Bethal refuses to acknowlege innocence, and believes that even a baby is capable of vicious acts:

> Babies do things to people.
> Listen Ira, I knew a lady I knew died
> Of a baby's bite and I knew another
> Baby, so-called, struck its mother's eye out
> Because his fatness was not contented
> With his suck! (EE, 9)

As well, Bethal foists on the innocent Kenneth thoughts of murder and rape.

Geraldine, the Hecate figure in Listen to the Wind, kills her "bonny daughter" by sticking a rusty penknife in her breast. Not satisfied with the brutal murder, Geraldine later tells the ghost of the baby, "I've dug you up from your grave and flung your bones about"(LW, 45). In her old age, Geraldine wishes to go to Hades, but instead paralyzes all her limbs with poison, and spends her last days staring at a certain evil star. Geraldine's longing to die reveals the evil day referred to in Revelation when "men will seek death and will not find it; they will long to die, and death will fly from them."[22]

At last, Geraldine's death wish is granted by the baby ghost when it finds a real mother to replace the evil one it inherited at birth.

In The Sun and the Moon, Mrs. Shade is closely associated with Hecate through her name and its alliance with the underworld: spirits which enter Tartarus are referred to as shades. Hecate, as black goddess of death, parallels the evil abortionist Mrs. Shade, a "woman [who] is an abortionist both of the/ Body and of the mind"(SM, 156). Understandably, there are many references to death associated with Mrs. Shade: she brings in a breakfast tray on which sits a *"cow's skull"*, and sings a song about a gentleman she fell in love with who

> turned into a pig
> He turned into a pig, dears,
> And now I collect his bones
>
> And now I trot about, dears
> To all the restaurants
> Wherever he's been eat
> Collecting what's left of my pet. (SM, 142)

Dennis reports that Mrs. Shade is "the most evil blob of obscenity to walk/ About", and tells about a very dear friend of his, and her fate at the hands of Mrs. Shade:

> --this monster threw her while she was
> Still alive from a fast moving car into
> A ditch and left her there to die. (SM, 156).

In classical myth Hecate has a more terrifying aspect when "Hecate, as nightmare, appears in the form of Empusae, in a vampire rôle, or as Lamia, as devourer."[23] The Empusae are "greedy, seductive female demons"[24], who lie with young men, and suck their blood while they sleep. Mrs. Taylor, Owen's mother in Listen to the Wind, has elements of this vampire, for she takes advantage of her husband's weakened condition and does nothing to help him:

> MOTHER: Too weak to raise your arm. Well--raise your arm. Ah--you see, you can't even raise your arm.
>
> ....
>
> FATHER: You're really after my other good horse, aren't you?
> MOTHER: Perhaps. You're too feckless to stop me. (LW, 63)

Mrs. Taylor's love of horses also associates her with the Lamias whose "universal peculiarity is that they ride upon their victims. Their counterparts are the spectral horses which bear their riders along in a mad gallop."[25]

Geraldine, Mrs. Taylor's counterpart in the inner drama, exhibits elements of a vampire and were-wolf, as she becomes a wolf who will sink her teeth into a deer's neck. There is also reference to the archetype of the cannibal ogress, who appears

> in the folklore of peoples, high and low, throughout the world; and on the mythological level the archetype is even magnified into a universal symbol in such cannibal-mother goddesses as the Hindu Kālī, the "Black One" who is a personification of "all-consuming Time."[26]

Geraldine says of her tendencies, "Once long ago I swore I would break into their houses. Now--I have slaked my thirst in the wine cellars of their hearts and pantries of their bones"(LW, 106). The mild Claudia also exhibits vampire characteristics in an attempt to terrify Piers:

> Piers Caresfoot, you have broken the vow you made to me to look after our child. You have sold her for money like an animal! Hear my revenge! My teeth are sharpened with the North Wind of Hunger--my tongue is parched and famished with the East Wind of Hate. I shall slake my hunger and thirst

> upon you until people will ask where you were and find only the palms of your hands. (*LW*, 105)

Like a vampire, Mrs. Shade lives by sucking nourishment from others, and as an abortionist, "She makes her living/ From fear and lust"(*SM*, 156). Mrs. Shade is described as a vampire, since "Her eyesight's none too good--it's her sense of smell that's really acute"(*SM*, 134).

In *The Killdeer*, Madam Fay is allied with the nightmare aspect of the Lamias in her desire to devour Rebecca. The latter reports; "she was there, Harry. She looked at me so/ Hungry! She'll never rest till she gets me"(*K*^{2}, 247). Madam Fay admits she wants to "eat the wounded bird", and elsewhere this bird is identified as Rebecca. Bethal, in *The Easter Egg*, thinks of suggesting as punishment biting a little girl's hand right off, and in *Colours in the Dark*, Lady Death threatens to "send a rat to gnaw this baby up"(*CD*, 87).

Madam Fay is like the Lamias, "the spectres of the night who terrified the children"[27], and like "the raging Lamia is the persecutor of children, whom she destroys whenever she can."[28] Thus Madam Fay threatens Eli, and tells him: "But if they hang me or get me/ There's still the other world from which I'll come back/ When you're sleeping all alone in your farmhouse (*K*^{1}, 63). Both Harry and Rebacca are afraid of the night spectres, for Harry asks, "Are you as/ Afraid of the dark as I am, Becky?" and she replies, "I've always been"(*K*^{2}, 246). Rebecca also admits she is plagued by the Lamia, Madam Fay, and Rebecca says to Harry, "All day I've been walking through the fields/ Thinking about what they've done to me, what/They will do to me"(K^2, 247-8). In Listen to the Wind, Geraldine is a Lamia who plagues Angela, and Angela echoes the fear of Rebecca, as she admits to Mr. Gleneden: "I feel that they're not through with me yet. Some evening...I'll know...That she's back in England. With something for me"(LW, 78).

In the final analysis, however, this evil figure of the cruel mother should be placed in perspective. She does permit the individual to gradually come to the realization;"It is not the mother who has placed the poisonous worm in our path, but our libido itself."[29] Thus the cruel mother is the product of the realized potential for evil within the child. The cruel mother is also the result of the process in which the child "loses his guilt in exchange for an infantile innocence; and ...the wicked father is guilty of this, and the unloving mother of that."[30] Yet the child eventually comes to realize that by projecting evil, the child loses control of his own freedom, and becomes instead a pawn in the hands of the evil characters. Once the child begins to recognize the process which is taking place, the evil and cruel figure of the mother is then brought to the surface, acknowledged, and eventually conquered. By summoning the strength to overcome the monstrous element of evil contained within the cruel mother, the child matures and becomes ready to experience the salvation he desires.

CHAPTER V

THE CRUEL MOTHER--ANOTHER REPRESENTATIVE OF THE FALLEN WORLD

NOTES

[1] James Reaney, "The Third Eye: Jay Macpherson's The Boatman", Canadian Literature, 3(Winter, 1960), 23-34.

[2] Joseph Campbell, The Hero with a Thousand Faces, 1949; rpt. (Princeton: Princeton University Press, 1968) p, 28.

[3] James Reaney, "Isabella Valancy Crawford", Our Living Tradition, Robert L. McDougall, editor(Toronto: University of Toronto Press, 1959), pp. 268-88.

[4] Jolande Jacobi, Complex/ Archetype/ Symbol in the Psychology of C.G. Jung, Ralph Manheim, translator(New York: Bollingen Foundation Inc., 1959), p. 155.

[5] James Reaney, "The Influence of Spenser on Yeats" (Toronto: Ph.D. thesis, 1958), p. 187.

[6] C.G. Jung, Psychology of the Unconscious: A Study of the Transformations and Symbolisms of the Libido, Beatrice M. Hinkle, translator(New York: Dodd, Mead and Company, Inc., 1916), p. 365.

[7] Mircea Eliade, Birth and Rebirth: The Religious Meaning of Initiation in Human Culture, Willard R. Trask, translator(New York: Harper & Brothers Publishers, 1959), p. 8.

[8] C.G. Jung, The Integration of the Personality, Stanley Dell, translator(London: Routledge & Kegan Paul, 1940), p. 139.

[9] Alvin Lee, "A Turn to the Stage: Reaney's Dramatic Verse", Part II, Canadian Literature, 16(Spring, 1963), 43-51.

[10] M.-L. von Franz, "The Process of Individuation", Man and His Symbols, C.G. Jung, et al., editors(London: Aldus Books Limited, 1964), pp. 160-229.

[11] C.G. Jung, The Archetypes and the Collective Unconscious, R.F.C. Hull, translator(New York: Bollingen Foundation Inc., 1959), p. 83.

[12] Jung, Archetypes, p. 256.

13 Jung, Archetypes, p. 271.

14 Jung, Archetypes, p. 267.

15 Jung, Archetypes, p. 267.

16 Lee, p. 50.

17 Jung, Psychology of the Unconscious, p. 267.

18 Jung, Psychology of the Unconscious, p. 202.

19 Jung, Psychology of the Unconscious, p. 242-3.

20 James Reaney, "Afternoon Moon", Here and Now, 1(May, 1948), 38-46.

21 James Reaney, "Ten Years at Play", Canadian Literature, 41(Summer, 1969), 53-61.

22 The Holy Bible, Revised Standard Version, Revelation 9: 6.

23 Jung, Psychology of the Unconscious, p. 405.

24 Robert Graves, The Greek Myths, Volume I (1955; rpt. 2 volumes in 1, New York: George Braziller, Inc., 1957), p. 190.

25 Jung, Psychology of the Unconscious, p. 280.

26 Joseph Campbell, The Masks of God: Primitive Mythology (New York: The Viking Press, 1959), p. 68.

27 Jung, Psychology of the Unconscious, p. 280.

28 Jung, Psychology of the Unconscious, p. 280.

29 Jung, Psychology of the Unconscious, p. 423.

30 Jung, Integration of the Personality, p. 139.

CHAPTER VI

THE FIGURE OF THE CHILD--CULMINATION OF THE ENLIGHTENMENT PROCESS

In Reaney's symbolic iconography, the figure of the child has a central position, for it is because of the child, and the child's attempt to reach salvation, that the other characters in the play are necessary. Thus, the child comes in contact with evil through the personages of the cruel mother and the evil male, and the ensuing suffering of the child is a result of what Eliade expresses as the "thought that the aggravation of evil hastens final deliverance."[1] Here Reaney, in his portrait of the child, parallels Frederick Pierce who states "some of us have to go through dark and devious ways before we can find the river of peace or the highroad to the soul's destination."[2]

The child also comes in contact with positive and beneficial figures--the old man and the wise woman--who aid him in the final recognition or experience of salvation itself. The positive and life-giving sources attempt to encourage the child to develop like Jesus, of whom it is said, "the child grew and became strong, filled with wisdom."[3] For the child, both enlightenment and eternity are attained through acquisition of the philosophy which "carries with it the condition eo ipse that, in place of self-will and rational purposiveness, another guiding principle shall have effect whose Divinity is synonymous with 'superior power'."[4] The divinity embodied in the figure of a child is noted by Jesus when he says, "'Let the children come to me, and do not hinder them; for to such belongs the kingdom of heaven'."[5] Ross Woodman notes that "Reaney, like Wordsworth,[also] views the child essentially as the inhabitant of a divine world."[6] Yet the child's potential for eternity and full enlightenment should not be confused with the retarded and stunted growth of some of the children trapped in the fallen state.

For the child, the actual journey towards the attainment of eternity embodies a metamorphosis, as the transition between creation, the fallen state, salvation and resurrection is experienced. The fall begins as the children in Reaney's plays become familiar with death, and as death associates and binds them to the fallen condition. Kenneth, in The Easter Egg, witnesses his father's suicide, which begins a chain of events leading Kenneth to experience death-like sensations. Kenneth comes to realize that he cannot depend on anything, and this realization leads to his breakdown. Kenneth himself is later able to explain: "I had to have something if I was going to keep my head above water. No father, there was the kitten; no kitten there was this. No this, there was immediately a skin over everything. Bethal's skin"(EE, 82). Kenneth felt he had to cling to something, even if that meant depending and relying on his cruel stepmother. Polly, in the same play, also experiences the death of both parents, and says of her feelings:

> I just get wilder and wilder. When I saw you taking father away from me--I first started to think like this and now--I talk like this. Oh, young girls whose mothers have died should be able to take out stepmother insurance. (EE, 37)

Death is further allied to the fallen condition through Bethal who is familiar with death, and deliberately uses it for negative purposes. It is Bethal who encourages George to kill Kenneth's pet kitten, and who taunts the professor, whose wife has recently died, saying to him, "' You old monster, you killed her. You wanted her to die'"(EE, 87). Bethal accuses this husband of murder until he commits suicide, and Bethal also manipulates events which lead to Kenneth's mental suicide. Reaney uses the cruel mothers and negative males to contrast the evil, conniving figure's reaction to death, with that of the children who are subjected to death and catastrophe, react emotionally, and must begin the long climb out of the fallen condition.

The contrast is evident in The Killdeer, where the children come in contact with death through a traumatic situation, and react humanistically; whereas the evil characters are ready to manipulate the situation, and use death as an instrument for meting out revenge. Clifford encourages Eli to view the mass murders in cold blood, and later Eli witnesses the death and mutilation of Clifford at the hand of Madam Fay. Eli states in the first version of the play:

> I went down into the swamp.
> There he was--Clifford Hopkins--on the couch.
> He was dead and my mother had a knife and was slitting him open
> I shouted and she saw me and I ran back. (K^1, 72)

Harry and Rebecca also have personal encounters with death. In the first version, Harry meets Mr. Manatee, who becomes a personification of death itself, and he admits to Harry his "secret wish has always been to be--a murderer"(K^1, 42). Harry battles against Mr. Manatee, and in the physical test of strength the latter wins, which means, according to Harry, that Harry himself is the real winner, for it is in the head that "the real battles are won/ Not in the upper arm"(K^1, 44).

Rebecca says of her experience:

> It was death. It was death.
> You come in from outside--the floors are red,
> Cardinals fly out of the veins of brothers,
> A great scarlet tanager pecks at my mother's heart--
> Some day I'll know where the red bird comes from. (K^1,50-1)

Rebecca, while in jail, sees the hangman waiting to kill her, and she says she has "dreams in which he was marching/ Marching like tomorrow through the rain/ Toward me"(K^1, 45).

In order to emphasize the personal level of the child's knowledge of death, Reaney often leaves the children abandoned by their real parents, and subjects them to the plight of an orphan. Harry and Rebecca, in The Killdeer, Polly and Kenneth in The Easter Egg, are all without both parents. Other children--Alice in Night-blooming Cereus, Eli in The Killdeer, and Owen and Angela in Listen to the Wind--experience the death of one parent, and find that the remaining parent is uninterested in the child's welfare. The child in the short story, "The Bully", is typical when he says that even though his father is living, he has no part in the child's upbringing. The lad explains, "When I was six, my mother died of T.B. and I was brought up by my Aunt Coraline and by my two older sisters, Noreen and Kate."[7] By creating children who are orphans, or nearly so, Reaney complies with Jung who suggests: "'Child' means something evolving towards independence. This it cannot do without detaching itself from its origins: abandonment is therefore a necessary condition."[8] Symbolically, the death of parents provides the children with the potential for freedom, and with an environment conducive to enlightenment and salvation.

In the fallen condition, however, the children have experiences with death which have more negative connotations, notably when they come in contact with dead animals. Eli remembers the time he came to his mother "in the pasture with the dead bird I found/ She struck me down, kicked and cursed me" ($\underline{K}^2$, 268). In Three Desks, Edward comes in contact with the body of a dead bird very soon after he enters his office. There is also a dead bird found by a professor in Colours in the Dark, and this play contains the symbolic meaning of the dead bird, as the professor tells the class:

> Yes. Now--see what I found during my walk in the snow just before the lecture. Underneath the scrub oaks by the river and the alder thickets--a dead bird. An indigo bunting. Total blue. On the snow. Do you know who it is?
> It's the body of someone slowly freezing to death--frozen to death with the hard heart and deaf ear that will not listen. (CD, 73)

In Listen to the Wind, experience with dead animals is rampant throughout the play. As youths, Douglas and Piers argue about money received from the sale of rabbit skins.

Piers begins to scavage stray beasts for Dr. Surrey's students to dissect, and Douglas hunts and sets traps. When Angela finds the traps, she springs them, for she says, "Father I'm not going to walk to school with rabbits and other poor things twisting their hearts out by my feet"(LW, 54). When Angela becomes aware of the gravity of the hunting and killing, she is horrified and cries,

> Oh, I see it all now. He and Douglas work together. The latter takes the fur and Father feeds the carcasses to the dogs, only there's never enough to go around.
>
> ....
>
> If I hear one more trap click and one more knife whetted and one more animal barking at dawn--
>
> *She dashes at the kennels and lets the dogs go.*
>
> (LW, 58-9)

Rogue is also hurt by the traps, for Douglas, his father, makes him put his hand in a trap. In The Killdeer, Eli is shown to be like both Angela and Rogue, for Eli says about experiences with his father, "When I sprung/ His traps so they wouldn't get caught in them/ He beat me with a trap"(K^1, 68).

It is due to a combination of many experiences with death that the children of the early plays are not encouraged to grow up. Ironically, they then opt to remain in the fallen condition, rather than progress toward salvation and resurrection. Eli, in The Killdeer, feels that to be grown up has no advantages, and asks Harry, "What's so good about being grown up? It's a cheat"(K^1, 68). In order to evade the growing up process, Eli keeps his toys, and feels if ever he were to become a grownup, then adults "would have to start playing with tops"(K^1, 67). Mrs. Delta thinks Eli's position is unusual, and says of him, "Cripes! What a weird one he was. Toys" (K^1, 32). Clifford claims the world doesn't need someone like Eli, and cruelly tells him, "One thing, Bunny--with your toys and pets/ One thing it doesn't need is you"(K^2, 272). Becky is determimed to shield Eli, for she feels if he were found guilty of murder, "They'd hang him with a toy in his hand/ He's never lived"(K^1, 51). Eli's fear of maturing is reflected in his hatred of clocks; and Eli explains, "Animal watches and clocks. Growing you up/ Growing your beard. Changing your innocence"(K^2, 268).

Kenneth, in The Easter Egg, is another youth who is stunted in his childhood. This is represented by Kenneth's inability to use and expand into an adult vocabulary. As Polly explains, "Oh, my dear. If only you'd use the new words I gave you, why, you'd be free. But if you only use the old words you knew before it happened you'll always be back before it happened"(EE, 23-4). Ira understands Kenneth's situation, and tells his stepmother Kenneth is

> like a carp down in the village pond
> That comes up to the surface and then as you
> Throw him a piece of bread he sinks down
> Because the piece of bread cast a shadow. (EE, 15)

It is the child's refusal to grow up that leaves him in the grip of cruel parents or guardians, and under the influence of the evil characters, for Jung notes, "a child certainly allows himself to be impressed by the grand talk of its parents. But is it really imagined that the child is thereby educated? Actually it is the parent's lives that educate the child."[9]

Through the cruel mother and evil male, the children are tied to the fallen condition, and the impact felt in the childhood years is particularly detrimental to them as individuals. Jung speaks of the situation in this light: "Childhood is important, not only because the various warpings of instinct have their origin there, but because...terrifying...dreams and images appear before the soul of the child, shaping his whole destiny."[10]

The child attempts to rebel by clinging to its sense of childhood innocence, as Reaney captures in the short story, "The Bully". The main character of the story says, "We began to grow up...but Kate and I secretly hated to. We were much too weak to face things as they were. We were weak enough to prefer what we had been as children rather than what we saw people often grew up to be."[11] The hatred of growing up leads the children to adopt negative patterns of infantile regression, fearing that the world is but a "sad real one...filled...with blood, pus, horror, death, stepmothers, and lies."[12] The hatred of the maturing process also leads the children to become pawns; as Rebecca describes Eli, "He's not evil/ And he's not good. The doll couldn't help if it was/ Stuffed with filth" ($\underline{K}^1$, 52).

Kenneth, in The Easter Egg, is a similar youth who has experienced the death of both parents, regressed into childhood, and is a pawn. To indicate Kenneth's position, Reaney uses the image of a snowman, since Kenneth reminds Reaney of "the 1958 Christmas stamp for T.B. Sanatoriums. A snowball is just knocking the hat off a snowman who, of course, still smiles and will continue to do so forever."[13] In the play, Bethal uses the snowman analogy and describes Kenneth as:

> A second rate, seedy tired out snowman
> Made in mad March by the child at the
> Institute for the Palsied and the Feeble-minded
> And the College for the Blind. You a snowman?
> Yes, almost as intelligent as a--
> Yes--a snowman. My snowman that I rolled
> And patted and knocked and stuck things in.
> I made you as clumsy a snowman as I could. (EE, 5-6)

Thus Kenneth is a human parallel to the Winnipeg room which Reaney describes: "this room had been the nursery. Now it stood crammed with all the adult furniture from the other rooms."[14]

In Listen to the Wind, Owen is shown to be a pawn caught between his mother and father, just as Angela becomes a pawn in the hands of Piers, Douglas and Geraldine. The other three children, Owen's cousins, are also shown to be dependent on their families, as they all indicate at the beginning of the play when Owen asks about their parents.

The extent to which the children are warped, manipulated, and used as pawns is substantial, and only gradually are the children able to recognize their vulnerable position. Thus it is late in The Killdeer when Eli comes to view Clifford in his true light, and says to Harry, "this friend since childhood/ Suddenly turned into a hissing snapping turtle" (K^1, 68). In The Sun and the Moon, it is only in the final speech of the play that Andrew has the insight to understand Mrs. Shade and Stephen, and tell his father, "I walked after them down the river a bit. I watched them stop to light a fire. And they're drinking from a bottle and eating like gypsies--"(SM, 171). For Kenneth, in The Easter Egg, it is near the end of the play that he realizes what Bethal has done to him, and can say to her " *(coldly)* Better re-do that fork again, Bethal. Small, small stain spot you missed. I missed it too, mind you, but you're supposed to be good at this. I'm not"(EE, 84). In Listen to the Wind, Angela also comes to a recognition of her true situation near the end, when she says to her father,

> You Judas who sold me. They bought the use of me from you for a year, didn't they, Judas? And when they had duped me good and properly then you got your title and the land back, Squire Caresfoot. Squire Judas.

Angela then cries, "Oh, Mr. Gleneden--I am betrayed! They tricked you, but I am most betrayed!"(LW, 103). In the final moments of Colours in the Dark, the youth understands the initiation process, and says:

> I haven't seen the light for 40 days, mother, have I. I've watched colours in the dark. I've thought of so much that has been and is and will be, I guess. (CD, 89)

Once the child begins to recognize what is happening to him in the fallen state, he seeks an alliance with a positive figure who will help the child remedy the situation. Thus, Eli comes to live with Harry, and the latter notes, "You'd never have come/ Here if you hadn't liked me and wanted to grow"(K^1, 67-8). Harry tells Eli, "You carefully watch me hold a cup because you want/ To hold a cup that way", and "You've been looking at my law books. You want to be/ Grown!"(K^1, 67).

Kenneth, in The Easter Egg, willingly follows the teaching of Ira and Polly, and even Bethal notes the progress, "Well, she's taught you to shave--I wonder how?/ And to keep yourself clean, even to walk"(EE, 4). Bethal also remarks, "Polly has made a list of all the words/ He uses and taught him to write them" (EE, 12). Polly has to remind Bethal,Kenneth "knows how to use a knife and fork now"(EE, 74).

In The Sun and the Moon, Stephen is attracted to Susan, and admits to her:

> I admire you and your father and your family an awful lot. When I saw him sitting in his chair last night with books around and I saw you walking in the orchard here with a leaf in your hand it suddenly came back to me what I had been like before I met her. (SM, 134-5)

Stephen later admits to Mrs. Shade that he is thinking of marrying Susan and having children. The attraction is Susan, and the place itself, have "music and love and laughing and games and brother and sister"(SM, 144). Owen, in Listen to the Wind, likes to think about a relationship between himself and Harriet; and he says, "I've always felt, or used to feel when I was quite small--that when we grew up we'd get married"(LW, 67). Owen is attracted to his cousin Harriet, for marriage would mean that he would be better, and able to establish a loving relationship himself.

Gradually, then, the positive alliance permits the child to prepare himself for salvation, but not without certain necessary reversals occurring. Reaney explains the inversion process in his essay, "The Third Eye", where he claims you

> have to be
>
> thoroughly turned upside down and cleansed of the world-parts inside your head in the wrong way; you have to be turned inside out since that is the only way to get ready for rebirth--to be the very opposite of all the so-called real and natural world expects of you. [15]

Harry, in The Killdeer, describes the maturing process to Eli in terms of reversals. He tells Eli to "Turn upside down and find your proper ground/ Which is the sky, your drink the wind, your farm/ The clouds"(K[1], 67). Here Harry is symbolically telling Eli to free himself from infantile regressive tendencies, while at the same time preparing Eli for an adoption of the poetic view of life. In The Easter Egg, Kenneth is also implicated in a reversal which Polly discovers:

> Bethal, someone a long time ago took this house as if it were a doll's house and he[Kenneth] was inside it and they turned it around on him. They turned it around on you, didn't they, Kenneth? You woke up one morning to find--it wouldn't take very long--you could never be sure of where and here and there ever again. (EE, 74)

Polly aids Kenneth in a reorientation of his bearings, and permits him to prepare himself for his own salvation. Andrew's experience in The Sun and the Moon, is similar to Kenneth's, for at the beginning of his dealings with Mrs. Shade, she drugs him, and he feels as if "the room's going round"(SM, 150).

The initiation process is a slow one, and Harry just begins it with Eli: suggesting to him he should first set out to conquer the "tower of air",and telling him

> Your falconer
> Am I! I pluck off the hood of Mother and night.
> You see the light. You must fly up to it.
> I let you go. (K[1], 66)

The process begun by Harry is continued by the wise old doctor, who encourages Eli further in his conquest of mother and night, and asks Eli, "what do you remember from the past?" Eli responds, "I remember a bearded man waiting for me/ At the bottom of a dark stairs"($\underline{K}^1$, 88). The statement of Eli, which seems to be a fear of death, is a substantial fear of his, since Jung notes "Fear of life and fear of death lie close together, scarcely differentiated, in the child's mind."[16] When the doctor hears what Eli remembers, he tells him, "Oh--change that--", and Eli obeys, remembering instead the symbol that proves Eli can conquer night, death, darkness, and also his mother.

In the second version of *The Killdeer*, Eli's coming awareness is changed in the second act, as he becomes less insecure, and more shrewd, by association with Harry and Rebecca. When his mother, Madam Fay, pretends to be Mrs. Budge in order to gain entrance, Eli asks, "Mrs. Budge, when did you start driving a car?"($\underline{K}^2$, 261). Even Eli's mother notes a change in him since he started living with Harry, and she says to Eli, "At last some honesty. At last you're showing some spirit"($\underline{K}^2$, 262). Eli demonstrates his understanding and insight as he explains to his mother exactly why Clifford pointed at Becky as the guilty one, instead of Madam Fay. Eli tells his mother, it was "because he really loved her[Becky]. So much. I think because he wanted to see if he could take her down with him into the dark"($\underline{K}^2$, 263). In the confrontation alone with his mother, Eli demonstrates he is no longer under her control.

Kenneth, in The Easter Egg, is helped to escape from the power of his stepmother through Polly, who understands Bethal and her cruel tricks, and who has the patience to investigate thoroughly Kenneth's problem areas. Thus it is Polly who discovers the easter egg by going out at night "with a lantern when you were all asleep. And I dug where you had dug. I found Cocoanut's skeleton and then underneath it--this box" (EE, 76). It is also Polly who takes the trouble to examine the actual terms of the will of Kenneth's father, and gives more power to Kenneth over Bethal. Polly also records and recognizes whenever Kenneth uses a new word, and when he does use a new one, Polly warns Bethal, "Doesn't it frighten you, Bethal? Words. The more words Kenneth knows..."(EE, 72).

In Listen to the Wind, Owen is aided in the creative process by his three cousins and helpful adults who work with him, and encourage him to "dream it out", and "listen to the wind". The cousins and adults also become the positive force in the drama which takes place in Owen himself as the *"inner parliament of the soul*[is] *gathered with Death Angels on the right and Life Angels on the left*"(LW, 18).

Although the child is helped into a state close to salvation by the wise old man and the knowledgeable female, the negative figures have a strong grip on the child due to their influence on them in early childhood. Thus Madam Fay can manoeuvre the situation and terrify Eli again, until he suffers a relapse into his childish and dependent state. The play graphically indicates that Eli suffers a relapse, for he says, "I've got to be with somebody all the time", and Harry asks,"What'd she do to you? You look the way you used to when we first came to hide at your place"(K^2, 266). Stephen, in The Sun and the Moon, makes an attempt to free himself from the tyranny of Mrs. Shade, and almost succeeds, until Mrs. Shade reminds him, "You'll never be free because of the little difficulty I alone can solve"(SM, 145). Dennis is shown as he tries to stand up to Mrs. Shade, but each time he fails, for when *"She advances toward him smiling serenely. He loses his nerve and vanishes"*(SM, 149).

To the audience, it seems as if Kenneth, too, is once again going to subject himself to the tyranny of Bethal, for as George tells Kenneth to "go over to Bethal, now. Bethal's by the door. *(She rings a small bell. Slowly KENNETH shambles over to BETHAL)*"(EE, 89). Yet Kenneth has said previously:

> I remember that it was then I thought—why not pretend in a few moments for a few moments that I'm not better, that I have had a relapse—it will keep Ira and Polly on their toes and what fun to see what Bethal and George will do. (EE, 83)

Although the child suffers in another confrontation with evil, it is necessary, for it proves to the child, as Harry says, "how much stronger you are now. She hasn't hurt you as much as you think. You don't need to let her take you away" (K^2, 267). Harry recognizes the redemptive purpose of suffering which is acknowledged by St. Paul: "We rejoice in our sufferings, knowing that suffering produces endurance, and endurance produces character."[17] After the suffering induced by Madam Fay, Harry continues to encourage Eli by telling him to "free yourself! Fly up", and adopt a policy of "Yourself first. You must have whoever he is"(K^2, 268). Harry realizes that Eli's fear of his mother is not permitting him to live as a person in and for himself, and Eli admits he is still very frightened of his mother. When Madam Fay does return, Eli chooses to go with her, and Rebecca hands Eli the cage containing the killdeer. Upon seeing his mother's reaction to the bird, Eli once again finds confidence, saying, "Mother, I remember--" and continuing:

> Mother--are you afraid of me? For the first time. Not of me? Not for the first time. I remember again. I came to you in the pasture--before you ran away--with the dead bird I found. You backed away then too. (K^2, 275)

In both versions of the play, the final symbol for resurrection attained is Eli's ability to give away his toys to Harry and Rebecca, for use by their children.

In The Easter Egg, the fact that Kenneth is equipped to gain final resurrection is symbolized by his ability to fly over the word barrier. Reaney's choice of the term 'fly' is particularly apt, for it indicates that Kenneth is maturing, becoming much more spiritual, and less tied to earthly matter. Reaney uses the metaphor again in Colours in the Dark, where the young children who can fly are associated with God and Christ. The inability to fly, and yet potential to, are the reasons Reaney employs the device of the ladder. Jung notes that the ladder is an aid to spirit clothed in matter which is attempting the ascent upwards, for "The psychic history of the past is, indeed, the spirit of weight, which needs *steps* and *ladders* because it cannot, like the bodiless and weightless intellect, fly when it wants to."[18] It is an indication of Kenneth's spiritual resurrection that the Principal's wife symbolically straightens "that ladder that leans so crookedly by the walnut tree"(EE, 91).

The actual enlightenment and resurrection for Kenneth is described in terms of a death-like initiation, as "*there is a blinding flash and he falls to the floor, rolling over as if he had been struck down by a great invisible boxer*"(EE, 77). The physical representation of rebirth complies with what Campbell notes as the tendency to replay the death-like sensations experienced at birth:

> The first indelible imprints are those of the moment of birth itself. The congestion of blood and sense of suffocation experienced by the infant before its lungs commence to operate give rise to a brief seizure of terror, the physical effects of which (caught breath, circulatory congestion, dizziness, or even blackout) tend to recur, more or less strongly...So that the birth trauma, as an archetype of transformation, floods with considerable emotional effect...[19]

Alice, the granddaughter in Night-blooming Cereus, is also subjected to death-like sensations, as her grandmother assumes Alice is a ghost from the past. The grandmother does not want to touch Alice, and always "*nimbly evades her*", until Alice, "*fearful of causing a scene, retires to a shadowy corner*"(NbC, 211). Throughout Alice is silent, and remains in the corner as if she were, indeed, a ghost. The stage of resurrection is reached when the grandmother finally says to Alice:

> If you are no ghost
> If you are no shadow
> Come to me so I may
> May I touch your hands. (NbC, 222)

Once the reconciliation occurs, and grandmother and granddaughter are united, the petals of the flower open in the glory which was anticipated earlier:

> *the Night-blooming Cereus opening in slow beach crashing swarming splendour and glory, a blossom larger than airplanes or zeppelins, four times really the size of the village, three times the size of Toronto, twice the size of Bethlehem and once the size of Eden.* (NbC, 202)

Eli, in the second version of The Killdeer, realizes his childish regression has been a death-like experience, and he tells Harry and Becky, "You know I've got a lot to learn. Like--this is my first birthday party"(K^2, 257).

Some of the other children experience a form of death as part of the initiation process, but not necessarily prior to resurrection. Andrew, in The Sun and the Moon, is drugged by Mrs. Shade, experiences a form of death, then a form of resurrection as he regains his senses. Mrs. Shade speaks of the fabricated version of Andrew's supposed death, and tells the people of the town:

> He came down
> Just an hour ago. I was--passing by and I heard
> His moans for help. I rushed in. He died.
> A heart attack. But the moment has come.
> God tells me to bid Andrew Kingbird rise. (SM, 154)

A similar ploy is used in Listen to the Wind, when Angela is told her loved one has died, and Sir Edward invents an appropriate story of the death. In this play, both Angela and Arthur also experience a form of death when they are separated: they are not permitted to "see each other or to communicate with one another by letters for one whole year"(LW, 73). These are, according to Angela, "cruel terms--to be dead to each other for a whole long year"(LW, 73).

In Colours in the Dark, a form of death is experienced by the hero who contracts the measles on "a cold late winter March day", and is told "While you have the measles your room will have to be kept in total darkness"(CD, 11). The child also has several encounters with death, and the mother remarks after the child is better, "My poor child--you almost died on us several times"(CD, 89).

The child's potential for divinity, and ability to conquer the death-like situations initiated by the evil adults, is evident throughout Reaney's work. Often Reaney gives evidence that the adult world itself is being viewed and evaluated by the children as "he insists on the superior clarity and vitality of a child's perception of adults."[20] However, Ross Woodman realizes that the problem with the early plays is "the 'melodrama' is unfocused; it is not seen by the audience as a projection, a dreaming out, of the child's world."[21] Although there are many indications in the early plays that the focus is one of childhood, they are muted, and the element of the fallen state is predominant.

Throughout Reaney's drama childish playfulness is used and perverted by the evil adults who illustrate through their actions the childishly immature and vindictive roots of much adult behaviour. Early in *The Killdeer* Mrs. Gardner and Mrs. Budge are presented as immature children:

MRS. BUDGE: I must home,
I must go home, Vinnie, to where you found me
Out in front stringing up scarlet runner beans.
MRS. GARDNER: I'll walk you home.
MRS. BUDGE: And then I'll walk you home.
MRS. GARDNER: And then I'll walk you home just like when we were girls
Till finally one caved in and stayed at the other's place
All night...only I can't. (K^{1}, 15)

In the same play, Vernelle is shown to be involved in a sadistic game, when her husband Harry claims he gave her the "luxury of a human guinea pig. Where else/ Could you have got me to play with"(K^{1}, 36). Harry also echoes childishly exactly what Vernelle says, as the only way he knows to save them trouble. Madam Fay illustrates how cruel and immature she is, when she tells Mrs. Budge:

> Now there's nothing I like better if it's not
> Smashing up birds with broken wings and letting
> Innocent young ladies get hanged than chasing
> Old ladies down wet slippery dark streets. Yahoo!
> I'll give you a head start to the poorhouse.
> And when you get there--right at the gate--I'll
> Leap out at you. (K^{1}, 61)

Clifford reveals how childish he can be when he *"giggles and hops"* and taunts Eli, "Rebecca and me! Rebecca and me!"(K^{1}, 71). The citizens in the courtroom also act like children as they follow the clerk and close in on Madam Fay. In a frenzy, "*her*[Madam Fay's]*pursuers leave the courtroom deserted. We hear her can put-putting, and disappointed cries*"(K^{1}, 88).

In The Sun and the Moon, Mrs. Moody is shown to have childish qualities when she locks her daughter in her room, and invents Bible games where "You take a milk jug and half a dozen hard-boiled eggs and you write on the eggs--Bible names"(SM, 99). Mrs. Moody also makes a game out of roll-call and tells the Millbank Woman's Institute: "Each lady instead of answering 'present' as she usually does will answer to her name with the title of a favourite receipt of theirs. Or recipe--however you choose to call it"(SM, 121). Mrs. Shade reveals her childish nature when she sadistically chants a childhood game, "Ahah!/ Here's the doors! And here's the steeple!/ Open them up and *here's* the people"(SM, 152). Ralph acts like a spoiled child when he shouts "Oh! *stamping his foot* Oh!" and then yells peevishly to Susan, "Very well then. You find that ring or else we're not betrothed any longer"(SM, 106). In the same play, Conybeare talks childishly and says, "Francis Kingbird, you naughty boy, what is this I hear about you?"(SM, 128). Conybeare also asks Susan to walk him past the graveyard, and says like a child, "If you could just get me past the bridge/ I could run home the rest of the way/ By moonlight"(SM, 113). The Reverend Conybeare resembles Mrs. Budge, who says in the second version of The Killdeer:

I never did like going down William Street on a fall night.

> Do you know why? There's a piece of cloth—an old shirt or something got snagged on a tree branch near a street light—when the wind comes at night there's a shadow of it goes wobbling up and down the fronts of the houses about as far as the English church and that old graveyard there. (K^2, 274)

In The Sun and the Moon, Dennis acts like a shy child, for Reverend Kingbird notes "there's a third person with them who hides up in trees and hasn't said hello yet"(SM, 129). Later Dennis explains his childish psychology:

> I want to make things so hot for her that she'll have to get out of the country and when she's out of the country I want her to settle down and think she's safe from me and start living easy. One night she'll see the hand at the corner of the window...see the man leaning against the wall in the alley. (SM, 136-7)

The Easter Egg is another play where the use of childish games and concepts by the evil adults centers the action in the fallen world of childhood. In this play childish words are numerous, and in the first speech of the play Bethal talks to the clock and says, "Don't ever dare stop like this again, or/ Little clock, I'll tell the clock-doctor to/ Come and put all your little wheels to sleep"(EE, 4). Later Bethal talks to her teacup and subconsciously admits her regressive tendencies; "And what has Bethal's teacup got to say?/ Poor old Bethal. Big, bad, ill-used girl with/ Two stepchildren"(EE, 7). Bethal also claims she has "a very baby-like and playful disposition"(EE, 56), which she indicates, as does George, when together they try to kill the bat:

> *GEORGE, at first reluctantly, but then with ever increasing zeal, joins in the dance. They pursue the bat with their brooms and the bat--a clever opponent--flies low across the floor as well as high up. They play badminton with the bat,*

> *they curl, they slap each other on the buttocks, they ride-a-cock horse, they narrowly miss each other's heads and eventually GEORGE does kill the bat.* (EE, 62)

Other actions of Bethal indicate she is childish. She shouts, "I'm King of the Castle! *(Leaps up on chair)*"(EE, 14), and later she says, "No one'll knock me down. None of you have the strength. I'm King of the Castle, now"(EE, 19). Here Bethal resembles Mrs. Shade who says, "I've captured the Reverend Kingbird's castle! Get down you dirty rascal! *She gets up on a chair* "(SM, 147).

In Three Desks, the evil adults' use of childish language and games is also prominent. Niles plays a cruel game with Edward when the latter enters, by shouting to Edward, "Stop! Don't come a step further. This is a great moment. Jacob Waterman, rise up! Greet him! It's the new member of our department--Mr. Herbert Lew Chang"(TD, 99). Niles claims on his first morning he initiated what would develop into the vicious war of the desks, and says, "The first thing I did when I marched in that door was to push his desk away from the sunbeam. More or less as a merry prank. Why, I never dreamed he'd take it so seriously"(TD, 107). Yet Niles himself takes the games seriously, for he says accusingly to Edward, "Why can't we be friends? You've ruined so many things like that, Ed. Why, at first you played squash with me. What came over you? Since you came, even the old fool won't play 'desks' with me"(TD, 186). Waterman, as a wise old man, has a different reaction to the game, and tells Edward, it's "Silly, isn't it? Grown men who are supposed to be devoted to the austere beauty of literature. Spitefully they push around each other's desks"(TD, 109). In this play, another evil male, Sandy, is shown to be childish in his obsession with plaids and who should be permitted to wear them. The end result is his involvement with two ladies taking evening courses at the university, and a situation which turns into a version of *"A Keystone Kop routine"*(TD, 143).

Although there are many examples of evil adults playing perverted games and employing childish language and concepts, there are also many games in which the young people of the plays become involved. However, in stark contrast to the evil adults who use games either vindictively or immaturely, the use of games by the children hints at the potential for salvation within the fallen condition. The children's games are not immature and cruel, but indicate the creative and spontaneous element in childhood. Like Campbell, Reaney feels the play of children hints at a recreation of paradise before the fall

> where, undaunted by the banal actualities of life's meager possibilities, the spontaneous impulse of the spirit to identify itself with something other than itself for the sheer delight of play, transubstantiates the world--in which, actually, after all, things are not quite as real or permanent, terrible, important, or logical as they seem. [22]

In The Killdeer, Harry and Rebecca, while in jail, play a game called Chinese pictures, where "you think of a person or a place and then/ The other person asks you questions"(K^1, 47). The base of the game is metaphor, thus the game symbolically represents the entire play which has at its center several metaphoric equations. The youth of Colours in the Dark also indicates he is attuned to the poetic vision at the base of the play, and he says; as a child, "I used to take such pleasure in little things--images, stones, pebbles, leaves, grasses, sedges--the grass is like a pen, its nib filled with seed". This youth also claims, "if a flower is not like a star, and nothing is like anything else then--all the spring goes out of me"(CD, 65).

In the second version of The Killdeer, where the creative role of the children is more prominent, games have a more focal position. Although the game of Chinese pictures is deleated, Reaney adds a birthday party scene in which Madam Fay is fooled by footsteps which resemble Mrs. Lormier's and Clifford's, and she is baited by Rebecca who pretends to be lame in one foot, but is actually using the ploy of the killdeer.

In The Sun and the Moon, the children play a game of croquet which is used to underscore character traits of individuals. The game reveals Ralph's true nature, and also points out characters who are evil or easily tricked, since they are the ones tripped by the hoops. Thus Ralph trips over one, and later "*the two ladies come slowly on, MRS. MOODY tripping over a hoop. THE REVEREND CONYBEARE is also tripped just before ANDREW finally rids the lawn of all hazards*"(SM, 107).

For the children themselves the games often assume symbolic meaning, as the youth in "Afternoon Moon" points out when he talks with his Aunt Geraldine:

> "I want to win. Everything. And I always lose. I didn't win a race at the school picnic and I got fifth for my drawing at the school fair."
>
> "Well, don't worry. Life's not exclusively made up of school fairs and school picnic races, you know."
>
> "Then what is it made of?" I asked.
>
> "Goodness. I don't know, dear."
>
> "Then I'm a failure."[23]

In another short story the same symbolic base to children's games emerges when Reaney writes, "So the toy cemetery was closed forever, although Jimmy, I have no doubt, kept it up in spirit. And when he grew up, he did become an undertaker with the most beautiful funeral-parlor you ever saw."[24]

In The Easter Egg, the games that Polly and Kenneth play have a therapeutic purpose, thus Polly is contrasted with the evil Bethal who uses childish words and ways to keep Kenneth in a repressed state. Polly plays with Kenneth by giving him rhymes and tells him the story of Anna Karenina to help him understand and truly comprehend words and situations. Later, when Kenneth recovers his sense of identity, he then plays an elaborate game on them all by pretending to have a relapse.

In Three Desks, the young people make use of games for creative and psychological purposes. Edward invents a game of cards using student's I.D. cards, and plays it with Mia rather than a game of squash with Niles. At the beginning of

Act II, Edward is shown playing chess with Tuckersmith in a scene which sets the tone for a later one titled A GAME OF CHESS. Here again, Edward ends with checkmate, making, as he says, "the third game I've won today". Mia is furious with the outcome, and expresses her feelings by cracking the chess board over Edward's head. The result of the defeat and humiliation is that the two professors yell at each other like children, and the scene ends with Mia who *"looks up at NILES and then howls like a child on the floor among the broken toys. Her hands are filled with chess pieces"*(TD, 172).

A parallel situation to the chess game, is found in an incident within the inner drama of Listen to the Wind, when Angela throws Arthur to the ground, although Arthur had boasted he would defeat her. Previously Angela and Rogue have shown Arthur several games they can play with the haunted well. The games the children play illustrate in raw truth the inner nature of Arthur, as does the chess game with Mia, and the game of croquet with Ralph.

In the central drama of Listen to the Wind, the creation of the Saga of Caresfoot Court(the inner drama), is regarded as a game the four children invent. In a flash forward Ann is shown "thinking of home and the games we children played there". When the chorus asks "What games?", Ann replies, "Dreaming it out. Imagining. My cousin and I used to call it 'the world below' which we can enter whenever we are alone or—listening to the wind"(LW, 29). The children's love of creativity and poetry is also indicated in their skipping rhymes; and Harriet skips as the chorus sings Green Gravel and Dear Eileen. In Colours in the Dark, Reaney borrows from his Winnipeg Sketch-book, and tells of

> A Bouncing rhyme--when spring comes to the grimy coal dust
>   streets round the Red River grain mills near Lorette
> Street in the Sunset, kids with long shadows sing:
>   And what did you do there sir.
>   I caught a polar bear sir.
>   How many did you catch, sir.
>   One, sir. Two, sir. Three, sir. Four, etc. (CD, 72-3)

Reaney uses other methods to capture the creative and poetic nature of youth which permits them to enter into the resurrected world. In The Sun and the Moon, Andrew is left outside when the others go in the house, and while he *"knocks a croquet ball about the darkening lawn"* Stephen appears, and the following conversation occurs:

STEPHEN: What were you saying to yourself as you batted that ball around?
ANDREW: I was making up a poem--a song.
STEPHEN: I wish I could think up poems. (SM, 110)

The youth in Colours in the Dark has his "mind and heart lines...joined together", and is destined to become a poet or a painter. At his music lesson, when he is asked what to set the metronome at for the piece "The Storm", this youth replies, "Set it at summer and pink and white and yellow bricks sunlight with blue sky and white feather dumpling clouds"(CD, 56). The poetic youth embodies one of Reaney's basic philosophies of life, as expressed in the structure of the play, and the essence of the existence poem, which Reaney admits *"ties the* *whole play together*"(CD, 18).

In The Easter Egg, Polly underscores the poetic quality of Kenneth's personality when she tells Bethal, "Kenneth's a poem and you can't read him"(EE, 39). Kenneth also sees the girl who is tied to the fence, and who is, as Polly explains, "an apparition. Lots of people can't see her at all"(EE, 85). The ghost of the girl is seen by Polly, and Polly tells Kenneth, "Sometimes I can see the ghost. She's always tied to the fence. Towards evening--now you see her"(EE, 81). An understanding of the poetic vision permits Polly and Kenneth to be aware of the ghost of the girl, but George mistakenly comments that people who cannot see the girl are "People whose common denominator is sanity"(EE, 85). George's view parallels that of the professor in Colours in the Dark who derides the poetic imagination saying "Oachghwkwk! A flower is not like a star! Nothing is like anyone else. Anything else. You've got to get over thinking things are like other things"(CD, 65).

The poetic aspect of the children and youths align them with the wise figure of the old man who stands at the threshold of resurrection. He is aware of the poetic vision and encourages the youths of the plays in the direction of salvation and rebirth. Thus, Mr. Winemeyer first gives the young boys a piece of the star which is a symbol of imagination and soul. The Winnipeg Professor also enables his students to adopt the poetic outlook by giving them an assignment in which they are to "bring a sentence or two on something or somebody you actually saw in a walk. about the city"(CD, 72). The resulting sentences are fragments of Reaney's own poetic observations of Winnipeg. One excerpt specifically quotes a conversation about poetry:

> "You don't know what it's like. The
> old time poetry. You don't know what it's like."
> "I don't know."
> "But I say you don't know what the old time poetry is like"
> (CD, 73)

A more obvious and trite example of the poetic nature of the old man is Gramp who recites the poem "Ode on the Mammoth Cheese" by James McIntyre, and wants to continue with recitations like "Lines on a Typewriter? Lines on a Lawn Party? Walt Whitman? Night-blooming Cereus", until the cast *"bandage his mouth and drag him off"*(CD, 42-3). Gram and Gramp are also involved in poetry and the poetic outlook when they tell the kids, "put your hands over your ears you can hear your feet walking beneath you. Crunch--Crunch", or "put your hands over your feet--you can feel your breath walking--one breath in, one breath out"(CD, 39). This poetic sequence prepares the youth and the audience for the baby near the end of the play who is just a torso, and actually a fully grown man, who possesses the imagination to say to the youth, "You're walking up Yonge Street. I'm walking up Yonge Street too with left breath, right breath, left breath, right breath, breath in, breath out"(CD, 82).

In the first version of The Killdeer, where the children embody an aspect of the poetic view of life, Harry notes, "Last time she[Rebecca] said a killdeer's cry was her favourite/ Sound and I said to hear the wind at window-sills"(K^1, 29). The old doctor parallels this poetic philosophy of life, and the poetic vision found in Colours in the Dark, as he watches "tracks in the snow", observes "sedges, grasses and flowers", and watches"clouds and butterflies"(K^1, 84).

In The Easter Egg, it is Ira who echoes the poetic nature of Kenneth as Ira's own imagination and poetic viewpoint permit him to say:

> You escaped from this house, ran naked,
> Through the sleeping village, the meadow,
> Naked through the forest--just for fun.
> You saw us. You stopped. A naked child
> With all green light and sun streams about you.
> You turned and vanished. I'll take that.
> So far as I see that's what it all means. (EE, 16)

Throughout the plays, the concentration is on the symbolic and creative resurrection which is initiated by the old man, and which is the climax of each play. Thus Colours in the Dark is about "a person growing up, leaving home, going to big cities, getting rather mixed up and then not coming home again but making home and identity come to him wherever he is" (CD, Author's note). In Listen to the Wind, the symbolic resurrection is even more prominent as is the ability of the children to articulate their particular situation. Typical of the children of the later plays, the children in Listen to the Wind can recognize the extent of the manipulation they have endured, and evaluate the effect of the negative people on their lives. The central focus of the play is the creative ability of the children to "dream it out", and create an inner drama which is the product of the children "working out their anxieties and wishes in a sophisticated form of psychodrama."[25]

In the later plays, the children are given a more redemptive and articulate role to play. Owen can say pensively to his father, "Do you know, father. I've been thinking. I don't think I should have ended my play with Angela dying and Geraldine lingering on"(LW, 108). This statement is said by Owen after his own mother has deserted him, and he comes to realize that reality cannot provide him with the answers for which he is desperately searching. By changing the ending of the inner drama, Owen declares it is in the world of the imagination that real joy and fulfillment are attained. Reaney indicates that Owen's insight permits him to experience the resurrected world, for Reaney writes:

> *The three girl cousins and Owen walk to the front of the stage with four small chairs in their hands which they set down in front of them. Huge shadows are cast behind them. They are free--in Eternity--they will never taste death again.* (LW, 112)

In Colours in the Dark, the children raise the lightning rod and attract the thunder and lightning which saves the last baby; an act celebrated by the sound of trumpets and on the back screen the note *child triumphs over DEATH* (CD, 89).

In the later plays, the children can vocalize the process of the fall, salvation, and resurrection, which is so prominent a feature in all of Reaney's plays. By adhering to the process of enlightenment, and using it in a focal position within each play, Reaney provides a strong indication he endorses Jung's belief

> that the "child" is on the one hand delivered helpless into the power of terrible enemies and in continual danger of extinction, while on the other he possesses powers far exceeding those of ordinary humanity. This is closely related to the psychological fact that though the child may be "insignificant", unknown, "a mere child," he is also divine.[26]

CHAPTER VI

THE FIGURE OF THE CHILD--CULMINATION OF THE ENLIGHTENMENT PROCESS

NOTES

[1] Mircea Eliade, Cosmos and History: The Myth of the Eternal Return, Willard R. Trask, translator(1954; rpt. New York: Harper & Brothers Publishers, 1959), p. 149.

[2] Frederick Pierce, Dreams and Personality in The Hero with a Thousand Faces, by Joseph Campbell(1949; rpt. Princeton: Princeton University Press, 1968), p. 21.

[3] The Holy Bible, Revised Standard Version, Luke 2: 40.

[4] C.G. Jung, Psychological Types: or The Psychology of Individuation, H. Godwin Baynes, translator(London: Routledge & Kegan Paul Limited, 1923), p. 323.

[5] Matthew 19: 14.

[6] Ross Woodman, James Reaney(Toronto: McClelland and Stewart Limited, 1971), p. 49.

[7] James Reaney, "The Bully", Canadian Short Stories, Robert Weaver, editor(Toronto: Oxford University Press, 1966), pp. 204-15.

[8] C.G. Jung, The Archetypes and the Collective Unconscious R.F.C. Hull, translator(New York: Bollingen Foundation Inc., 1959), p. 168.

[9] Jung, Psychological Types, p. 512.

[10] Jolande Jacobi, Complex/ Archetype/ Symbol in the Psychology of C.G. Jung, Ralph Manheim, translator(New York: Bollingen Foundation Inc., 1959), p. 133.

[11] Reaney, "The Bully", p. 207.

[12] James Reaney, "The School Globe", Poems, Germaine Warkentin, editor(Toronto: New Press, 1972), lines 45-8.

[13] James Reaney, Masks of Childhood, Brian Parker, editor (Toronto: New Press, 1972), preface p. vii.

[14] James Reaney, "Winnipeg Sketches", The Canadian Forum, 35 (November, 1955), 175-6.

[15] James Reaney, "The Third Eye: Jay Macpherson's The Boatman", Canadian Literature, 3(Winter, 1960), 23-34.

[16] Jacobi, p. 194.

[17] Romans 5: 3-4.

[18] C.G. Jung, The Integration of the Personality, Stanley Dell, translator(London: Routledge & Kegan Paul, 1940), p. 111.

[19] Joseph Campbell, The Masks of God: Primitive Mythology (New York: The Viking Press, 1959), p. 61.

[20] Mavor Moore, "James Reaney", 4 Canadian Playwrights(Toronto: Holt, Rinehart & Winston of Canada Limited, 1973), pp. 52-9.

[21] Woodman, p. 50.

[22] Campbell, Masks of God, p. 29.

[23] James Reaney, "Afternoon Moon", Here and Now, 1(May, 1948), 38-46.

[24] James Reaney, "The Young Necrophiles", The Canadian Forum, 28(September, 1948), 136-7.

[25] R.B. Parker, "Reaney and the Mask of Childhood", Masks of Childhood, pp. 279-89.

[26] Jung, Archetypes, p. 170.

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